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Research Scoping Study: Ulster-Scots Music Traditions

A Report for MAGUS and DCAL

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March 2014

Executive Summary

This scoping study explores Ulster-Scots music traditions within Northern Ireland. It notes that the sector has experienced a revival in recent years and that there are frameworks supporting the music. The fact that much of the music exists at a community level and is often undertaken in groups – involving not just musical but also social and participatory skills – is one of its great strengths. Overall, the picture is a vibrant one.

However, there is potential for the sector to grow further, particularly in the areas of tourism and education. The main recommendations are that:

- A Traditional Music Forum be established for the Ulster-Scots music sector to allow aspirations to be developed;
- Educational opportunities continue to be supported and developed, bearing in mind the need for continuity of tuition and the “long game” of learning a musical instrument and nurturing a tradition;
- A public access resource for Ulster-Scots music is made available which includes listening facilities, information and archival material for general visitors, students and tourists. The facility should be built on existing infrastructure and developed in consultation with recognised stakeholders and experts;
- Collecting and archival work is undertaken within the community;
- Opportunities for learning and performing material from the rich Ulster-Scots song tradition are developed; and
- Awareness is increased through targeted marketing campaigns of existing musical events that have the potential to attract tourists, e.g. community parades, festivals and summer schools.

The study is based on qualitative interviews, desk-based research and a literature review, and includes case studies highlighting areas of good practice. Directions for future research are suggested.

Acknowledgements

This scoping study has been commissioned by the Ministerial Advisory Group on the Ulster Scots Academy (MAGUS) and administered by the Department of Culture, Arts and Leisure (Northern Ireland Assembly).

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1. The Project

1.1 The sponsor

This project was commissioned by the Ministerial Advisory Group on the Ulster Scots Academy (MAGUS) and has been administered by the Department of Culture, Arts and Leisure (DCAL), Northern Ireland (Project 9045: DCAL: Research Scoping Study: Ulster Scots Musical Traditions). The Terms of Reference document for the study noted:

Traditional music is an important element of Ulster-Scots culture which generates social, cultural and economic benefits both in Northern Ireland and further afield. Consequently, the MAGUS is seeking to improve our knowledge and understanding of the various elements within the Ulster-Scots musical tradition. As a first step, the MAGUS is commissioning a scoping study to capture the current extent, state and role of the sector and to bring forward recommendations for the development and promotion of Ulster-Scots music – in all its aspects – over the next 5-10 year period. (1)

1.2 Project definition: aims, objectives and scope

Allied to the above brief, the scoping study aims to:

- Assess the current health of the Ulster-Scots music sector in Northern Ireland;
- Assess the progress that has been made over the last decade in developing and promoting Ulster-Scots musical forms;
- Identify impediments to future progress;
- Identify examples of best practice within the sector (and elsewhere e.g. Welsh, Scottish or Irish traditional music sectors);
- Outline any lessons learned;
- Identify opportunities for the Ulster-Scots music sector to contribute to cultural, social and economic development (including the development of the Ulster-Scots tourism product);
- Identify the role and potential of both formal and informal education to develop the sector;
- Identify opportunities for the Ulster-Scots/Irish/Scottish traditional music sectors to collaborate to promote sharing, tolerance and inclusion;
- Identify where further specific research may be required; and
- Make recommendations (including the development of an action plan) for the future development of the sector.

1.3 Context

This study has been undertaken contemporaneously with the DCAL *Public Consultation on Strategy for Ulster Scots Language, Heritage and Culture* which commenced in July 2012. While it considers provisions for education, media, publication, tourism and the creative arts and industries, all of which might have a bearing on the music sector, this study was prepared in isolation from the consultation.

2. Methodology

2.1 The literature review

The starting point for this study was a review of the literature around Ulster-Scots music. The review covers a variety of works ranging from scholarly book publications to CDs

with accompanying notes. In conjunction with the field work, it has been important in addressing key project challenges including:

- Understanding the historical and social background to the Ulster-Scots music concept;
- Understanding the scope of the subject;
- Capturing attitudes to the concept and how these have changed;
- Identifying the health, strengths and weaknesses of the sector; and
- Helping to identify gaps in the research.

Significant items of literature were considered under the following headings:

- Citation;
- Author's background and publication context;
- Intended audience;
- Review; and
- Key points arising in relation to Ulster-Scots music.

A template for this is given in the Appendix.

2.2 Studies of comparator areas

These looked at examples of best practice in Scotland across a range of musical activities, geographic areas, organisation types, and social and economic contexts, and from a number of viewpoints including education, tourism and economic impact.

Our research took the form of web searches, combined with correspondence and telephone interviews with key individuals in the organisations. A template was sent out in advance (see Appendix) as the basis for each interview, though some of the questions proved less relevant for “development” or “support” projects. In some cases individuals suggested other organisations to contact that they considered also offered examples of best practice. Some telephone interviews were recorded for note-taking purposes only. We then broadened out the research from Scotland to include examples of successful practice elsewhere, i.e. Donegal, Cape Breton, North-East England and Wales.

2.3 Fieldwork interviews

In-depth fieldwork interviews were undertaken by two researchers working in Northern Ireland. Commencing in December 2012, these continued until the end of April 2013. Most interviews were held in and around Belfast and there was a visit to Dublin to the Irish Traditional Music Archive. In the first phase, the interviews were deliberately with people in key policy, professional and academic positions while the later phases included practitioners. Potential interviewees were identified at the outset while others emerged during the literature review and via contacts made during the research.

The interviews generally focused on the individuals' own background and involvement in the sector, on the roles of groups and organisations, and on understanding the current health of Ulster-Scots music in Northern Ireland. Most meetings were not recorded as this allowed free-ranging and frank exploration of the subject area. However, written notes were made. Where we were unable to hold face-to-face meetings, informants were contacted instead by telephone. A generic interview template developed to guide the meetings is included in the Appendix. In addition, several music performances were

attended. The topic of music tuition was covered by web searches, email correspondence and telephone discussions. A list of study interviewees is included in the Appendix.

3. Findings

3.1 The Ulster-Scots music sector in Northern Ireland

This report is concerned with the output and activities that are collectively termed Ulster-Scots music.

The subject area has its origins in the development of arts policy following the *Belfast or Good Friday Agreement* of 1998 and in particular that undertaken through the commissioned audit and needs analysis *The Arts of Irish and Ulster Scots* (ACNI 2004) and associated consultations. In this exercise the traditional arts were recognised as:

Music, dance, storytelling etc., that has its genesis in the various cultural influences that have impacted on the arts activity practices by the people living on the Island of Ireland over centuries and is clearly identifiable as being rooted in England, lowland Scotland, Gaelic Ireland and/or Gaelic Scotland. (ACNI 2004: 3)

It also officially defined and established the boundaries of the Irish and Ulster-Scots arts including identification of the latter as:

Arts activities with mainly Scottish roots (i.e. arts activities relating to the Scots language in Ulster; distinctive non-linguistic arts originating in the Scottish tradition but which may have developed differently in Ulster), which would be recognised by those who define themselves as Ulster-Scots as part of their tradition, and also, arts activities (irrespective of their roots) common within Ulster-Scots communities and important as a means by which the community defines itself. (ACNI 2004: 3)

Within this open-ended definition, reference was made to some indigenous traditional art forms with a specifically Scottish origin:

There has been a large established Scots community in Ulster since the seventeenth century. Prior to the development of anything that might be described as a “revival movement”, there was already a high-level of participation in organised arts activities with a Scottish origin – pipe bands, Scottish country dance and the celebration of Burns Night. (ACNI 2004: 9)

There was also mention of Highland dance, Ulster square and round dance, marching bands, flute bands, the Ulster Folk Orchestra and fiddle music survivals (ACNI 2004: 11). A specialist report by Lillis Ó Laoire (ACNI 2004: 30-38) drew attention to the relevance of the song traditions of Ulster.

While setting its context within the provisions of the *Belfast Agreement*, the report associated the Ulster-Scots arts primarily with the Protestant community of Northern Ireland, citing the *Programme for Government* (Annex B – Section 3.8) which acknowledged that:

“Irish and Ulster-Scots are closely associated with the Catholic community and the Protestant community respectively, (even) though their promoters would deny that either is exclusive to those communities”. (Quoted in ACNI 2004: 3)

As identified in the literature review and discussed later in this report, the agenda and scope of the Ulster-Scots project presents a number of conceptual and practical challenges, some of which remain as impediments to its development.

Viewed from the Scottish perspective, the music of Ulster, including its Ulster-Scots components, is a fascinating field highly worthy of study and one that can throw light back on our own culture and on the music of Ireland as a whole.

3.2 Progress over the last decade in developing and promoting Ulster-Scots musical forms

3.2.1 Supporting frameworks and funding

The authors of this report note that there is a framework which supports the sector which has steadily developed over the last decade or so.¹

The **Ulster-Scots Agency** (established 1998) is one of the two agencies (along with Foras na Gaeilge) established as a result of the *Belfast Agreement* which make up the North/South Language Body. The aims of the Agency are to “promote the study, conservation, development, and use of Ulster Scots as a living language; to encourage and develop the full range of its attendant culture and to promote an understanding of the history of the Ulster Scots”.² In relation to music, it provides funding to groups and organisations, assists publication projects and helps support, promote and advertise events.

Over the last few years the Agency has funded a wide variety of Ulster-Scots music and dance community tuition projects (see appendix 6.7) with an expenditure of over £300,000 in 2013 (the Agency has funded musical tuition since 2000 peaking at a spend of £635,000 in 2010). Learning is a priority and music is included in most of the Ulster-Scots programmes and workshops to schools it delivers throughout Ulster. Recently the Agency has developed a number of new music-based initiatives as follows.

In 2008 it initiated its first Ulster-Scots Peripatetic Tutor Programme (PTP), offering music and dance tuition to schools, community groups and at Ulster-Scots showcase

¹ In the broad context, an awareness of the UNESCO concept of Intangible Cultural Heritage has relevance here. Article 2.2 from the 2003 Convention adopted by UNESCO seeks to “safeguard” non-physical cultural heritage, and the following domains are specified: a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage, b) performing arts, c) social practices, rituals and festive events, d) knowledge and practices concerning nature and the universe, and e) traditional craftsmanship. The UK is not currently signed up to the convention; see, however, the work done in Scotland on a Scoping Study (McCleery, McCleery, Gunn and Hill, 2008) followed by an online inventory or Wiki: <http://www.ichscotlandwiki.org/index.php?title=Welcome> Mention was made of ICH in the Northern Ireland Assembly research paper on *Heritage and Cultural Rights: International Standards* (2011).

² <http://www.ulsterscotsagency.com/about-us/> In the context of the language itself, the 2011 census report shows that: 8.08 % “have some ability in Ulster-Scots”, 91.92 % “have no ability in Ulster-Scots”, and 0.94% “speak, read, write and understand Ulster-Scots”. This is based on “all usual residents aged 3 and over” from a population of 1,735,711 (http://www.nisra.gov.uk/Census/key_report_2011.pdf, 18).

events. The PTP involved a maximum of four tutors at any one time collectively teaching fiddle, lambeg, fife, tin whistle, highland bagpipe, Highland and Scottish country dance. Following the successful one-year pilot programme, it was agreed to continue for a further three years. At the conclusion of the three-year period, 283 schools and community groups had registered interest in the programme. The outcomes of exam successes, positive evaluation by the Education Training Inspectorate, high profile performances etc. have been recognised and, even without extensive advertising, there have been high levels of interest from the outset that have required management of demand.

Building on the success of the PTP, the Agency developed further initiatives including a Foundation level Piping Certificate, which was endorsed by Royal Scottish Pipe Band Association NI, and the introduction of Drum Major and Drumming Foundation certificates. It has also established Ulster's only Juvenile Pipe Band which comprises around 30 students from schools involved in the PTP who have completed their Foundation certificate and are continuing to progress through the awarding levels of the Piping and Drumming Qualifications Board (PDQB). The band has performed with the Cross Border Orchestra of Ireland in Letterkenny and with the Ulster Orchestra at the Waterfront Hall in Belfast. It has also competed at the RSPBA World Pipe Band Championships in Glasgow and at the RSPBA NI competition in Portrush.

The Agency has made progress in the area of Lambeg drum tuition. It commissioned Dr David Lyttle to compile Lambeg drum scores which are to be published as *Rhythms of Ulster*. This, the first publication of Lambeg drum musical scores, is intended to fill a gap in existing learning resources. It also commissioned Paul Consiglia to develop the first ever Lambeg qualification, which has been approved by the Open College Network and accreditation is anticipated imminently.

The Agency support music workshops as an integral part of a number of its ongoing programmes; this includes work with schools, for example the "After School Clubs" and "Summer School" schemes. Such programmes are delivered across the sector in controlled, maintained, integrated and special needs schools as well as community groups. In 2013 it devised and subsequently ran, in partnership with primary schools throughout Ulster, the Ulster-Scots Flagship Schools Programme, an eighteen-month cultural and educational programme for the primary sector. This aim was to encourage children to learn more about Ulster-Scots traditions and culture by providing support to primary schools in the development of educational resources and activities. Currently there are 22 primary schools working towards Ulster-Scots Flagship School status with a further 22 schools on the waiting list. The scheme involves schools selecting four Ulster-Scots themes linked to the primary curriculum to study, and to date all schools have selected music for at least one theme, namely fiddle, lambeg, pipe and/or song. It is intended that schools will be awarded Ulster-Scots Flagship School status on successful completion of the programme.

The Agency also promotes Ulster-Scots music through its community team. In addition to the community music and dance tuition funding, it funds musical performances and workshops through Burns Night celebrations, Ulster-Scots community festivals and Agency-led showcases for both community events and local council events. With partnership support from the Arts Council of Northern Ireland it commissioned Dr Lawrence Holden to undertake research into the Ulster-Scots traditions of County Antrim, with particular reference to poetry and song. This resulted in the publication of

“By the Banks of the Maine” in 2012 and further publications are due to follow from 2014 onwards.

The **Ulster-Scots Community Network**, which began in 1995, engages in supporting music in the community, including publications connected with aspects of Ulster-Scots music such as the booklets on the fife and on the Lambeg drum discussed in the literature review. The Network has also produced a pack on Scottish country dancing for beginners in partnership with the Belfast Branch of the Royal Scottish Country Dance Society, with financial assistance from the Arts Council of Northern Ireland and the Ulster-Scots Agency. Recently the USCN has designed a course in Bb Band Flute, accredited by the Open College Network, and hosted a master class for local musicians who play for Scottish Country Dancing, led by tutors from the Royal Conservatoire of Scotland.

The **Arts Council of Northern Ireland (ACNI)** is the lead development agency for the arts. It is the main support body for artists and arts organisations, offering a broad range of funding opportunities through Exchequer and National Lottery funds. Over the last decade, policy and funding of the Ulster-Scots music sector has largely followed on from The Arts Council of Northern Ireland sponsored audit and needs analysis *The Arts of Irish and Ulster Scots* (ACNI 2004) and associated consultations. This provided not only a snapshot of provisions and attitudes at the time but also the identification of key issues, the four principal ones being:

1. The provision of resources: funding, facilities and full-time staff;
2. Marginalisation and questioning of the legitimacy of Ulster-Scots culture resulting in low self-esteem;
3. Recruiting and maintaining the involvement of young people; and
4. Meeting training and tuition needs.

Relevant extracts from the report and consultations are included in the Appendix.

The Council’s Musical Instruments for Bands grants programme is designed to increase the quality of music-making in the community by helping bands to replace and purchase instruments. Around 45 bands are helped each year through this scheme.

The Lottery funded Small Grants Programme is open to constituted groups who need between £500 and £10,000 to help run an arts activity. The aim of the programme is to assist organisations to deliver arts projects which contribute to the growth of arts in the community for new and existing audiences and which reflect the diversity of Northern Ireland’s society and culture. The grant scheme is open to both professional arts organisations and community groups and all art forms are considered on the condition that a professional artist is engaged in the project. Small grants can be made to projects of a traditional music nature, including collecting, recording and publication, where stringent quality requirements, backed by evidence, can be met. Examples of relevant supported projects include the above-mentioned booklets on instruments issued by the Ulster-Scots Community Network, Nigel Boullier’s work on fiddle music in Co. Down (2012), and the publication of Lawrence Holden’s CD and notes on John Kennedy (2012). In early 2013 an award under the Small Grants programme was made to enable composers Sid Peacock and Brian Irvine to compose new music for performance by marching bands as part of the Londonderry City of Culture celebrations.

The ACNI commitment to the traditional arts is evidenced in their having an officer dedicated to the area (including bands) and in their recent (2012) *Draft Music Strategy 2013-2018*. Based on the strategic review of the music sector undertaken by consultants Ackrill and Knowles (2011) the strategy identified eleven areas of priority, including the traditional arts, which were given special attention. There were three recommendations that have a specific bearing on Ulster-Scots music:

1. Commission a full audit of traditional music to inform the Arts Council's future planning and advocacy for increased support and profile (Years 1-2);
2. Draw traditional music organisations into a forum to explore the sector's own aspirations and proposals for development, and encourage them to act as a cross-community advocacy group for the inclusion of traditional music in formal education (Year 1 and ongoing); and
3. Work with the traditional music sector to facilitate cross-border contact leading to joint projects and/or sharing of resources with the Republic of Ireland, Scotland, the rest of the UK and other relevant territories (Years 2-5).

The strategy gave less attention to the band sector as it had been the subject of separate earlier reviews.

In early 2013 the Arts Council published its *Ambitions for the Arts: A Five Year Strategic Plan for the Arts in Northern Ireland 2013-2018*. This commits the organisation to undertaking the audit and needs analysis of the traditional music sector and to "work with the traditional music sector to facilitate cross-border contact leading to joint projects and sharing of resources with the Republic of Ireland, Scotland, the rest of the UK". (21)

The Arts Council has the privilege of an overview of all of the major events and festivals and takes a strategic role in working in partnership with other organisations such as the Ulster-Scots Agency and city councils. It can help provide input into major event programming and into ensuring that funding is distributed across Northern Ireland and not limited to the urban centres.

The **Heritage Lottery Fund** (HLF) administers a number of schemes aimed at different scales and types of project to support local communities, groups and organisations as they get actively involved in exploring, protecting and preserving the heritage that matters to them. This can involve both tangible and intangible heritage including aspects of community music.

Funding has been provided to projects led by community and youth organisations across Northern Ireland under its Young Roots and Your Heritage programmes. Young Roots, a scheme designed for projects led by young people aged 11 to 25, aims to assist them in finding out about their heritage, developing skills, building confidence and promoting community involvement. The scheme provides grants of up to £50,000. In 2012 a grant of £12,000 was made to the Bright Lights Dance Group to allow its young people to take part in educational workshops and visit sites to research and learn more about their cultural roots. This included studying the development of music and dance and devising and performing a new contemporary dance piece to be showcased during a celebratory finale event. The participants had an active role in producing a booklet to share this heritage with others, and in a series of dance and costume-making workshops. Through these activities they were expected to help to raise awareness of the Ulster-Scots story amongst other young people and in the wider community.

Your Heritage is a flexible programme, particularly designed for voluntary and community groups and first-time applicants, offering grants of between £3,000 and £100,000. In 2010 a grant of £22,000 was given under the programme to Ballycarry Community Association to support a year-long project engaging the local community with the history of James Orr, the Ulster weaver poet. This programme also provided funding to Ceol Camloch for a project to capture and publish in a booklet and on CDs the history of the Irish Céili bands, dances and musicians of South Armagh from the period 1930-1960.

The **MAGUS** was formed in 2011 and it has had an impact on music as part of its “heritage and culture” remit. As noted in our Terms of Reference document:

The Ministerial Advisory Group on the Ulster Scots Academy (MAGUS) was appointed by the Minister for Culture, Arts and Leisure in March 2011 and held its inaugural meeting in May 2011. The purpose of the group is:

- To produce a holistic multi-year development and research strategy for the Ulster-Scots sector;
- To oversee the implementation of the strategy;
- To progress the Ulster-Scots Academy approach;
- To identify and support discrete projects under three streams of activity: language and literature; history, heritage and culture; and education and research; and
- To advise the Minister on these matters.³ (1)

3.2.2 Activity and participation

Much Ulster-Scots music activity is group and community based and this is one of its great strengths. This is particularly evident in the marching band tradition, which enjoys a large number of participants and followers. Bands are typically intergenerational involving people of all ages, and come in a variety of forms that provide an outlet for people to learn to play instruments, gain social skills and to practise and perform within a group context. Levels of personal commitment can often be very high, particularly for those who lead ensembles. Bands can act as a source of pride for a town, a district, and in some cases for Northern Ireland as a whole. For example, Field Marshal Montgomery Pipe Band based in Lisburn, County Antrim, are the current Grade 1 World Pipe Band Champions.

According to the DCAL 2012 report on bands, there are around 30,000 people directly participating in regular musical practice, parading and competitions through around 630 predominantly Protestant “marching” bands (flute, pipe, accordion and brass). These figures exclude the roles and participation of families, friends and other followers and supporters, and may be an underestimate as there are bands that are informally constituted and organised. This includes around 140-150 pipe bands, approximately 70 of which are registered as competing bands with the Royal Scottish Pipe Band Association (Northern Ireland) (RSPBANI), the remainder being active but non-competing. Pipe bands have an average membership of 25 per band, and the RSPBANI

³ The document continues: “The MAGUS receives an annual budget allocation from the Department of Culture, Arts and Leisure. It is required to make recommendations to the DCAL Minister on how this budget should be expended to ensure delivery of the three work streams and in turn to develop knowledge, understanding and awareness of the many facets of Ulster Scots.” (1)

has a membership of over 3000 individuals. A report of May 2013 on *The Socio-Economic Impact of the Traditional Protestant Parading Sector in Northern Ireland* commissioned by the Grand Orange Lodge of Ireland in conjunction with the other Loyal Orders and Bands Community and sponsored by the Department of Social Development (DSD), mentions 660 bands with approximately 25,740 members based on an average membership of 39 in each band. (2)

High profile parades and band competitions attract “significant numbers” of spectators as well as participants, although reliable statistics and economic impact are difficult to assess with accuracy. The band tradition is not limited to Northern Ireland, but has components active in the Republic of Ireland, Scotland and England, as well as in Canada and Australia.

A unique area of musical activity which often features in parades and other events is that of the Lambeg drum. These instruments are made in Northern Ireland and the importance of this tradition has been stressed in a number of publications, including those of Schiller (2001), Hastings (2003), Cooper (2009) and the Ulster-Scots Community Network (n.d.). An overview of the tradition is given in BBC documentary “Lambeg Drum – Come Listen to Me Boys” which can be accessed as clips at <http://www.bbc.co.uk/programmes/p007fp89>

3.2.3 International success and esteem

Ensembles from Northern Ireland have had success in major festivals and championships. Accordion bands, for example, have appeared at The World Music Festival Innsbruck (the world’s largest accordion orchestra festival). Also, the North of Ireland Bands Association runs an annual championship contest which includes the world championship flute competition. This was won in 2012 and 2013 by the Ballygowan Flute ensemble.

The achievements of Northern Ireland (and Irish) pipe bands in major competitions are also worthy of mention. Bands from all grades consistently achieve high placings in the principal competitions and many of their members are leading players in their individual fields.

Particularly notable is The Field Marshal Montgomery Pipe Band, one of the most successful pipe bands in history. The band has won an exceptional number of RSPBA championships (14 Scottish, 10 British, 11 European, 9 World, and 12 Cowal Championships), 22 Ulster Championships, 21 All-Ireland Championships, and 12 RSPBA Champion of Champions titles. Since its first Grade 1 prize at a major championship in 1990, the band has never been out of the top six at a major championship. It was the first band outside of Scotland to win the Argyll Shield at the Cowal Championship in 1990, the first and only band from Northern Ireland to win the Grade 1 World Pipe Band Championship, and one of only three bands in history to achieve a “Grand Slam” of all the principal competitions in a single season (1993) and the first to do so more than once (2011 and 2013). In 2011 the band was named Pipe Band of the Year at the MG Alba Scots Trad Music Awards. In common with other ensembles competing at world level, the band attracts its membership from throughout the world and has developed an entertaining repertoire that includes not only the standard and classic competition Scottish pieces but also jigs, reels and hornpipes of traditional Irish provenance and much newly composed material.

Such international success and esteem is a stimulus to participation and appreciation within the wider community and is particularly impressive given the population size of Northern Ireland (c. 1.8 million). It has been suggested to us that this success should not be read simply as a happy coincidence but rather as a measure of the broad base of longstanding community support, understanding and commitment which the music enjoys.

3.2.4 Learning initiatives

Although detailed measurement in this area would merit further investigation, the following are indicators of progress:

- In the case of the Markethill community fiddle project, which began around a decade ago (see below), numbers have grown from around 5 students to 54.
- The Royal Scottish Pipe Band Association (Northern Ireland) (RSPBANI) has a fully subscribed programme of piping and drumming tuition and demand for places in its learning initiatives reached a record 241 enrolled musicians in 2013.
- A considerable number of Ulster-Scots music learning initiatives have received funding from the Ulster-Scots Agency. A breakdown of the 2012 projects indicates that funding was received by:
 - 152 Bands
 - 52 Voluntary/community groups
 - 4 Organisations in the Republic of Ireland.

Collectively, this suggests an estimated total number of participants in 2012 of 3310 (see Appendix). Additionally, 32 dance tuition projects received funding from the Ulster-Scots Agency, involving 623 participants.

- The Northern Ireland Piping and Drumming School, founded in 1980, is now an Associate College of the College of Piping, Glasgow. It provides courses for students of all ages, and teaches around 400 students annually using a part-time staff of over 35 qualified tutors.

3.2.5 Performance opportunities

A number of Ulster-Scots musicians have taken their music to audiences abroad. Bands from Ulster have participated in events such as The Lord Mayor's Show, London, the Festival Inter-Celtique de Lorient, Brittany, and the Limerick International Band Parade and Competition.

Large-scale performances attracting sizeable audiences take place within Northern Ireland. Belfast hosted the European Pipe Band Championships each July in 2010, 2011 and 2012 at the Civil Service Sports Grounds at Stormont, attracting leading pipe bands from around the World. The Field Marshal Montgomery Pipe Band often performs in concerts, and has played to full houses at many prestigious venues including the Ulster Hall, Belfast, the Whitla Hall, Queen's University Belfast, the Guildhall, Londonderry and the Waterfront Hall, Belfast. Festivals of Marching Bands have been held in the Ulster Hall each November from 2009 to 2013. In April 2013, Aughintoher Pipe Band staged a large-scale concert at the Waterfront Hall (capacity of c. 2000) without the assistance of funders or sponsors. The programme featured the Scottish Power Pipe Band who collaborated in the second half with a string orchestra as well as with acclaimed

Scottish musicians Finlay MacDonald (pipes), Chris Stout (fiddle), Catriona Mackay (clarsach), and Ross Martin (guitar).

At the more local level, less formal events such as the monthly soirees at Cairncastle provide a more intimate musical experience similar to parish socials of old, folk clubs or fiddle and accordion clubs in Scotland. Such events encourage amateur participation and welcome outsiders. There are active Fiddle and Accordion Clubs such as Maine Valley at Ballymena, the Northern Box and Fiddle Club at Templepatrick, Premier at Ballyclare, and Killeter Box and Fiddle Club, Co. Tyrone. These often host performers from Scotland. Informal sessions in pubs and clubs, while less common, do occur also and tend to mix Irish and Scottish repertory and can be a draw for tourists.

Away from the competition field and concert platform, the Blackthorn Pipers Society provides a more relaxed setting for sharing bagpipe music and accommodates all forms of piping, particularly solo playing. This includes the Scottish Lowland and Borders bellows pipes which, although without a historical precedent in Ulster, are gradually encouraging the same loosening up of attitudes to styles, repertory and performance practice as occurred in piping in Scotland since the revival of these instruments from the mid-1970s onwards.⁴

3.2.6 Band development and emerging ensembles

The successful implementation of “band development” initiatives as described by Witherow (2006) and in the DCAL commissioned report on marching bands (2012) are a clear indication of how parts of that sector have been responding to the challenges surrounding their public image and perception. Engagement with negatively perceived bands has allowed insights and understanding of them that has led to an invitation to work with groups towards improving their community relations and the promotion of understanding within the wider community. The use of codes of conduct, contracts and agreements is increasingly recognised as crucial in setting standards, addressing issues of youth development, anti-social behaviour and community relations and in creating family-friendly and safe environments. Bands have also been pro-active in developing aspects of their artistic and musical offerings. We were told of how one flute band brought in the skills of an expert pipe band drummer with audible results that competitors immediately sought to emulate. A number of the “Blood and Thunder” type bands have evolved their image and approach, and our attention has been drawn to the influence of the Black Skull Corps of Fife and Drums (established in Glasgow in 1980 as The Crown Defenders). This developed from an ad hoc ensemble to become a highly organised, musical and well-presented outfit modelled on the Guards corps in appearance, deportment and playing. In a highly competitive field, positive action such as this tends to be contagious.

The emergence of the Confederation of Ulster Bands has been another positive development through which normally highly independent ensembles now come together to address local issues through band forums with the umbrella organisation providing communication, funding advocacy, media relations and other guidance and web-based resources. At present there are 16 band forums representing around 400 of the marching

⁴ A long-running and highly successful piping festival in Northern Ireland – though not associated with the Ulster-Scots movement – is the William Kennedy Piping Festival, run by the Armagh Pipers Club (interview with Brian Vallely, 1 May 2013). The festival has recently been the subject of an article by John Slavin, “Finding Common Ground in Armagh: The William Kennedy Piping Festival,” *Piping Today*, no. 48, 2010 (28-31).

bands in Northern Ireland. Their online Guidance Manual is an impressive resource to help band officers with general administration that contains advice and ideas on all aspects of band activity and management, including fund raising. This is being developed to embrace education, public relations and other matters. The manual has a precedent in the *Marching Bands in Northern Ireland Guidance notes* which accompanied publication of the DCAL report on bands (www.ulsterbands.co.uk).

In addition to the development of existing flute bands, new ensembles have emerged building upon the indigenous traditions. These have included the now disbanded “The Hounds of Ulster”, a flute music group based in Whiteabbey, County Antrim, playing a mixture of traditional Irish, Scottish and Ulster-Scots tunes. As recorded on the BBC Ulster-Scots website:

The Hounds of Ulster seek to open traditional music from the United Kingdom and Ireland to all people. Participation is open to all musicians of any background. The ethos of inclusive participation is maintained unanimously across the group’s membership, with the standard line “music unites”. The music performed by The Hounds of Ulster is never aimed for one particular group of people, but for all persons to enjoy regardless of national, religious, social, class or ethnic identity.⁵

3.2.7 Folk Music Revival

While most of the components of the Ulster-Scots music sector, such as pipe and flute bands, were pre-existing, the last decade or more has also seen a degree of folk music revival. Revival is a common feature of modern music making whereby a community strives “to ‘restore’ a musical system believed to be disappearing or completely relegated to the past for the benefit of contemporary society” (Livingston 1999: 66). In this case it has included the emergence of new Ulster-Scots folk music groups along the lines of those that have been common in Ireland, Scotland and elsewhere in Europe since the 1970s. These combine different traditional strands in the performance of song and music for listening to rather than for dancing or marching.

Revivals typically involve key individuals in their early stages and in their subsequent direction. Here, credit is commonly given to the musician and Ulster-Scots activist Willie Drennan who has led various influential ensembles including The Ulster-Scots Folk Orchestra, recognised in the 2004 audit, and the more recent manifestation, Nae Goat’s Toe. These, and other ensembles, have helped rehabilitate the image of country fiddling, brought the Lambeg and fife to new audiences and explored new instrumental combinations and repertory. Their informal performances have given musicians previously limited to marching bands new performance outlets while bringing more intimate and casual music to concerts, public events and traditional celebrations such as those held on the 12th July. It is to be expected that new figureheads will emerge in the subsequent stages of the revival as it develops.

In terms of musical standards and sophistication, it has been suggested that these groups are a generation or more behind what has developed in Scotland, Ireland and Brittany over the past thirty years. However, this can be understood within the context of music

⁵ <http://www.bbc.co.uk/ulsterscots/find-out-more/artists/the-hounds-of-ulster> The liner notes for their 2009 CD “Movin’ On” noted: “The group’s continuing ideological statement, ‘Music Unites’, in tandem with our aim of promoting Northern Ireland’s distinctive traditional flute music culture as an open and free artistic entity, was successfully and notably realised through performances throughout Ireland, north and south.” (<http://www.bbc.co.uk/ulsterscots/find-out-more/cds/from-ulster-to-munster-2009-movin-on>)

revival where the first generations are often driven by enthusiasm rather than musical ambition. One informant agreed that the bands were “young and raw” and were playing “catch-up” for decades of abandonment of traditional music, relationships within the group often mattering more than the artistry in the actual musical notes played. We have also heard it said that there is an intrinsic “plain and simple” Ulster-Scots aesthetic which is highly conservative in relation to inventive variation and innovation and that to miss this is to fail to recognise the culture’s enduring character and authenticity.

Several of the bands that have come to the fore in Ulster incorporate “folk rock” elements that add to their popular appeal and versatility. Such bands can be expensive to equip and maintain and are often dependent on bookings from events and attracting external funding. They are particularly suited to large-scale festivals, concert halls shows and tours, and can act as cultural ambassadors at international events. One such “supergroup” is Sontas which describes itself thus:

By drawing on the musical styles and influences of both their Irish and Scottish backgrounds, and filtering them through a musical bedrock of contemporary playing styles and arrangements, Sontas have truly developed a sound all of their own, both unique and exciting. Having only formed in February 2012, the ten member group of musicians, singers and dancers have quickly set about establishing themselves in the Irish and Northern Irish music scenes, bringing their fresh brand of trad to new audiences. Sontas recently performed in The Millennium Forum, Belfast City Hall, at The International Clipper Race Celebrations and appeared as a mainstage act for the Olympic Torch Tour 2012.⁶

It has been suggested that, without special event funding, the relatively small Northern Ireland community cannot sustain many such groups and this is certainly the case in Scotland where enduring professional ensembles tend to be few. However, any falling away of “big bands” should not be taken as a measure of poor or declining health in the music as a larger number of lower-profile groups with more modest aspirations could also be indicative of a new, popular, more stable and less self-conscious phase of the revival.

In terms of the dynamics of revival, much of the Ulster-Scots music programme is still, we would suggest, at an early stage of maturity. The revival has arrived late in comparison to other traditional music revivals in Ireland and Scotland, and it is further unusual in being highly dependent on government policy and support.

Access to sources (tradition-bearing individuals, collections and recorded material) is important in any revival. However, in the case of Ulster-Scots music we have found a high degree of reliance on music and performers from Scotland. As noted in this report, welcome progress is being made on research into indigenous music of the north of Ireland and it is expected that later stages of the revival will make fuller use of this material.

Anecdotal evidence suggests that young musicians’ experience in folk groups, instrumental workshops and new informal settings is already leading to further integration of the music into other contexts such as worship and school activities. For

⁶ <http://www.sontasmusic.com/>

some, the folk music serves as a means of relating to and expressing a sense of history and place. As suggested by one informant, the Ulster-Scots initiative has allowed some people to “come out” and begin to enjoy and reclaim their part of the multifaceted and layered heritage of traditional music of the British Isles which had previously been ignored, denied or rejected for whatever reason. As cautiously suggested by Cooper (2009: 103) this may be an indication “that the espousal or construction of a discrete Ulster-Scots culture forms the first phase in a larger process of depoliticization of traditional music”.

3.2.8 Research, understanding and outreach

The Literature Review confirms that important steps have been taken in recognising, understanding and celebrating the music that already exists or has existed within Ulster, while addressing challenges identified in the 2004 audit. Taking a lead from Hastings’ (2003) pioneering work on the fife and Lambeg drum tradition, we now have the excellent publications of the Ulster-Scots Community Network on the fife and drum (n.d.), the work of Lawrence Holden (2012) and the research of Nigel Boullier on fiddle tradition. These are pointers in the direction of precious musical material already at the disposal of revivalists who are prepared to see it. Similarly, recent research and publication on song and verse by John Moulden (2006, 2010) and the reconnections made between words and music in the work of Jackie Boyce (2005) show how the music and Ulster-Scots language have coexisted and can be brought alive together for the future.

3.2.9 Media profile

The sector is currently well represented on the BBC Ulster-Scots website: <http://www.bbc.co.uk/ulsterscots/>. This site includes a library of video and audio clips, a section on learning the language and a list of Ulster-Scots resources including books, CDs and organisations. The pages act as an online forum for the community, drawing considerable public interest. The radio series *A Kist o Wurds* (BBC Radio Ulster) began in 2002, and a new programme is broadcast weekly. This series encompasses music, history and poetry, and includes a significant set of features entitled “Weaving Words”, produced by Laura Spence <http://www.bbc.co.uk/programmes/p00y1rqb>, documenting the work of the Weaver Poets. A popular long-standing programme has been “Pipes & Drums” hosted by Tommy Millar MBE. However, we understand that the BBC may be considering disaggregating their Ulster-Scots unit.

In terms of piping, it is reported that wider coverage has been seen in the mainstream media recently, with some of the bigger pipe band contests being broadcast locally by the BBC. It has also been said that the media often ignores the positive aspects of marching band performances. Indeed, the large-scale Scarva event on 13 July receives negligible media coverage. As would be expected, promoters and participants remain of the view that greater media coverage would be welcome overall.

3.2.10 Some beacons of development and promotion

In addition to the foregoing examples our attention has been drawn to several “beacons” of successful development and promotion within the Ulster-Scots music sector.

The folk group Stonewall have performed in countless theatres, hotels and halls throughout Ireland North and South, and have made three separate appearances in the Southern States of the USA, performing at the Stone Mountain Highland Games, Georgia.

The folk group Risin’ Stour was invited to perform at the Milwaukee Irish Festival in

2009 and the Ulster-Scots/Irish group Kintra performed there in 2010 and 2011.
Orange Fest has developed the 12th July events to incorporate 18 venues across Northern Ireland and is engaging up to 750,000 people including pre- and post-event celebration, music sessions, folk-group performances etc.
Joint performances of Irish and Ulster-Scots musicians took place at the Fleadh Cheoil na hÉireann held in Cavan in 2012.
There were performances by The Hounds of Ulster flute band at Fleadh Nua, Ennis, in 2008 and 2009.
Lowland bagpipe player Ian Burrows and Uilleann pipes player Tiarnan Ó Duinnchinn co-operated on the Pipes of Peace project.
Themed CD recording projects have included <i>The Songs my Father Sung</i> , a programme of revived Orange songs funded by the Grand Orange Lodge of Ireland and the Ulster-Scots Agency (see Literature Review) and <i>That Highland Thing</i> a contrasting, more wide-ranging look at Scottishness in Ulster music issued in 2005 by the Cultures of Ulster group.
Musicians Majella Bartley and Gary Lynch have compiled <i>Tunes from the North: A Collection of Tunes from the Irish & Ulster-Scots Traditions</i> (2012).

While many of these initiatives were one-off events or have not endured, they do signal the dynamic nature of the developing tradition. In all music, and particularly in the case of revivals with a youthful membership, ensembles and projects can be short lived but what they do bring is experimentation and the trying out of ideas, only some of which last. They also generate other groupings as members move on. Some initiatives will fail, some might develop and others will reform and take the music in different directions.

3.3 Impediments to future progress

While there has been progress in the development of an Ulster-Scots music sector a number of impediments require to be considered.

3.3.1 Findings from the ACNI 2004 report and related consultation, 2005

The Arts Council of Northern Ireland sponsored audit and needs analysis *The Arts of Irish and Ulster Scots* (ACNI 2004) identified perceived weaknesses and threats affecting the Ulster-Scots arts as follows. It should be noted, however, that this work was undertaken around ten years ago.

Weaknesses
Perceived lack of leadership from the Ulster-Scots Agency.
Lack of infrastructure available to Ulster-Scots groups (work places, equipment).
Lack of skilled development workers.
Independence and self-reliance impedes development.
East-West contact is under developed.
Lack of qualified dance and other art form teachers.
Lack of engagement of the middle-class elements of the community restricts access to funds and skills.
No involvement in the formal education sector.
Lack of modern language standards restricts use.
Ulster-Scots Institute under resourced.
Isolation of groups.

Volunteers in need of training.
The lack of a professional Ulster-Scots music scene impedes interest and development.

Threats
Hostility to Ulster-Scots, including from the media.
Academic squabbling over non-important issues affects image.
The politicisation of Ulster-Scots culture.
Rejection of lottery funds on ethical grounds limits opportunities.
A failure to be magnanimous and sharing.
Differing opinions on the relationship with Irish culture divides the Ulster-Scots movement.
Delays in developing the Ulster-Scots Academy has inhibited academic underpinning and led to missed opportunities.
Failures in engagement with cultural development plans was resulting in ineffective use of resources.

The related consultation on the audit (ACNI 2005, 7-8) also generated an extensive range of public comments on main and specific art form issues which can be paraphrased as follows:

- Marginalisation of the Ulster-Scots community (by government departments, DCAL and Education).
- Lack of quantity, capability and capacity impedes development.
- “Failure of the public sector to mainstream Ulster-Scots”.
- Lack of a loud and statutory voice means the sector misses out.
- “Ulster-Scots communities need to be greedy of resources to enable them to catch-up”.
- The limited mass and capacity of active groups is an impediment to gaining funds. “The Ulster-Scots Agency is also at fault here”.
- “There is a lack of basic resources” to support the collecting process necessary “to provide the community with the historic cultural foundations on which we can build today’s cultural engagement”.
- “A lack of cultural education” including “history and heritage” impedes awareness and development.
- Successfully developed Ulster-Scots Arts programmes (e.g. Highland Dance) cannot keep up with demand using current resources.
- Raised expectations are often not matched by opportunities and resources.
- Lack of media exposure of the Ulster-Scots language impedes development.
- Arts development activities are restricted to young people thus impeding the involvement of others.
- Failure to engage schools in awareness development.
- Labelling can put young people off.
- Although important, arts and heritage development is not a substitute for structured community development.
- Ulster-Scots cultural development lacks a self-critical element.
- Funding assessment requirements do not favour projects at a low level of maturity.

- The existing and potential role of women in community development and organisational management is not recognised.

Music

- There is a lack of confidence as to the definition of Ulster-Scots traditional music. This is the basic issue that has to be tackled before there can be any development in this area.
- There should be less emphasis on large-scale music events which require major resources.
- The big need is for more small events.
- Ulster-Scots traditional music development needs a development infrastructure if it is to succeed.

Bands

- There is a need to raise standards in the marching band sector.
- The equipping of accordion bands is very expensive.
- A large number of pipe bands are outwith the membership of the RSPBA (NI Branch).
- The Ulster-Scots Agency fails to support Ulster-Scots relevant RSPBA events and the development of new forms of activity/presentation within the pipe band sector.

Dance

- There is a lack of teachers of Scottish Country dance.
- Promotion of both Highland and Scottish Country dance in schools requires resources and a system to support teachers.
- The introduction of Highland Dance in schools without giving insight into its context and roots could impede adoption within the community.
- Development of groups in rural areas is impeded through lack of support.

It is clear that many of the impediments identified in 2004-5 are of a structural and fundamental community development nature which is outwith the scope of a study concerned primarily with the Ulster-Scots music sector. Of those specifically concerned with music, the previous section identified progress in a number of areas. However, a number of impediments clearly continue and are addressed here, in no particular order of suggested emphasis or importance, along with some suggestions for action.

3.3.2 Definition and understanding

In practice, the term Ulster-Scots music continues to present challenges on account of its relatively recent pedigree, the lack of shared understanding or acceptance of its definition and scope, and discomfort with its usage on account of its potential for limitation, divisiveness and politicisation. Previous public struggles over the definition, scale and value of the Ulster-Scots language also continue to impede easy adoption of the term and acceptance in the media. In addition, there are concerns that promotion of two separate Irish and Ulster-Scots traditions works against the potential for cross-community activity as both compete for scarce resources and funding. These difficulties have been discussed in depth in a number of the academic works considered in the Literature Review (Dowling 2007, Vallely 2008, Cooper 2009) but have also been expressed to us by a number of musicians and others who otherwise might be regarded as fitting into the Ulster-Scots constituency.

Our literature review shows that the label is challenged by those experienced in music who caution against attempts to isolate and promote a specifically Scottish music of, or in, Ulster. This is seen as contrary to the organically-evolved, multi-layered, richly complex and at times contradictory music culture which developed there over the past three hundred years or more. The adoption of ready-made music from Scotland as a substitute for the indigenous Northern Ireland traditions or promoted as the appropriate alternative to highly popular traditional “Irish” or “Celtic” music is viewed by some with suspicion as an artificial construct.

There is a danger that this suggested invention exposes a lack of rootedness in some of the music being promoted, which may not favour its long-term development or survival. The perception of a top-down application of policy and promotion is contrary to some people’s understanding of traditional practice and makes them uncomfortable with it. While a solution to this might be more promotion of music based on local research, recording and reconnection, this has tended to be undertaken by only a small number of highly motivated individuals. There may therefore be a lack of capacity at a community level that requires to be addressed through enhanced training and resources.

Problems arise too in defining the scope of Ulster-Scots music as there would appear to be a conscious and, to Scottish eyes and ears, a sometimes curious gathering of different musical genres under the definition along with a “cherry-pick” of selected musical activities, genres and material from Scotland. Again, this seems to run contrary to the way music on the ground crosses boundaries and genres and reforms and changes over time. For instance, orchestral flute and the brass and silver band traditions have no fundamentally Scottish heritage although there are inter-band and organisational links with Scotland.

The confusion as to the scope of the Ulster-Scots sector has not been assisted by the lack of any reference to indigenous Ulster traditions in the ACNI 2004 audit and needs analysis which spoke of the traditional arts being “clearly identifiable as being rooted in England, Lowland Scotland, Gaelic Ireland and/or Gaelic Scotland”. (3) The sector therefore faces the challenge of making clear to all people, including funders and those abroad, just what it means if it is to grow stronger, achieve greater recognition and esteem, and develop its audience.

There are also, to us, curious omissions or overshadowings through the privileging of certain core musics. Firstly, there is little regard for the Ulster song tradition that has obvious links to Scotland, and “which is not only the strongest strand of traditional arts in the region but also one that has enjoyed notable influence outside the province” (Dowling 2007: 63). We have been fascinated and excited by our introduction to the metrical psalm singing tradition and are aware that eighteenth, nineteenth and early twentieth century Ulster was a key site in the history of the harp (Magee 1992), an instrument flourishing in Lowland and Highland Scotland but now largely abandoned to Gaelic culture in Ireland.

Despite the high public profile of much of the musical activities of the Ulster-Scots sector there may be musics not apparent to outsiders as they exist in community or private contexts. These may still retain the potency to add the more significant rootedness to the Ulster-Scots revival we suggest is necessary. We suggest that there may be not only “hidden musicians”, as demonstrated by Ruth Finnegan in her study of music making in Milton Keynes (Finnegan 2007), but also the possibility of older, perhaps residual and precious examples of local and individual music which are in danger of being

overlooked. The potential of Northern Ireland in this regard has already been explored in the work of Glassie in Ballymenone, County Fermanagh (1982, 2006), in the work on Northern fiddle music by Feldman and O'Doherty (1979), in Maguire's *Hidden Fermanagh* (2003), and in the song collections detailed in our literature review.⁷

In undertaking this study, we have found evidence of widespread acceptance of the concept of Ulster-Scots music and of progress in its revival. This is particularly true among individuals and groups where there is a natural affinity to Scotland through geographical proximity, familiarity and ease with the Scots language, aspects of shared genealogy, identity or religious heritage and where there are established institutional, musical and other cultural links.

In terms of questions of legitimacy and invention, the historical and cultural connections with Scotland are real and the revival process often involves the promotion of a music through its links with another culture and through the absorption of others' cultural practices, such as instrumentation, for use in that being revived.

3.3.3 Quality and confidence

While the Ulster-Scots music revival has seen progress, it is still at a relatively early stage of maturity. This brings issues of insecurity and perceptions of inferiority in terms of performance standards, particularly when compared with the long established Scottish and Irish traditional music bands and musicians. As a consequence, it can have a bearing on the ability to meet the quality thresholds of grant giving bodies and in gaining performance opportunities at home and internationally. In addition, the musical dominance of the marching bands in terms of numbers and the high status of some pipe bands can sometimes eclipse the less publicly well-known and local traditions to the extent that they are marginalised or put in danger of being ignored. To address this, high-quality learning opportunities are vital, as are personal pathways that can eventually lead performers through musical development, including options for tertiary level study.

3.3.4 Image and stigma

Despite considerable successful band development work and initiatives such as the Flagship parades (see below), some aspects of Ulster-Scots music remain linked with a spectrum of less positive associations and perceptions connected to the parading tradition. This has implications in securing wider general acceptance of the value and potential of the music both across Ulster and abroad. It also has obvious implications for tourism and for promotion of the province as visitors do attend the summer marching season.

3.3.5 Dislocation between musicians on the ground and policy makers / funders

Musicians active on the ground have reported that there can often be a lack of understanding of the realities and practicalities of musical practice among those that set policies and provide funds for programmes. This can involve unreasonable expectations of the role and potential of music in addressing deep social and community issues, a lack of understanding of the needs of musicians and organisations (including teaching and learning), and a belief that those making decisions lack the knowledge and experience of "how music making actually works". It has been suggested that a forum bringing together different Ulster-Scots music interests would be a way forward in this regard.

⁷ See also some of the items in the bibliography presented by Ó Laoire (2004: 38).

3.3.6 Funding

It comes as no surprise to us to hear musicians and organisations continue to express a desire for access to increased funding to allow the sector to develop. However, it is possible to identify a number of recurring specific themes within this.

- There is said to be an over-emphasis on one-off events (“everything is a pilot”) and short-term initiatives and this prevents real progress and sustainability (e.g. tuition programmes limited to 20 weeks);
- There is a perceived over-emphasis on large-scale, showpiece performances rather than on community-based events, such musical engagement having little potential to achieve long-term development;
- There may be a degree of drift after the initial enthusiasm of the revival as initiatives have become institutionalised and dependent on funding which leaves organisations and musicians vulnerable;
- There is very limited provision of the music in formal education; and
- There remains an unfulfilled desire to form and develop musical links in an “east-west” (i.e. Ulster–Scotland) direction rather than or in addition to the emphasis on cross-border initiatives. One example quoted to us is the growing interest in piobaireachd, the “ancient” classical music of the Highland bagpipe, which is being held back, in the view of some, by an inability to bring in the high level visiting musicians as performers and tutors which would help this to grow. This, it has been suggested, cannot be supported through current funding conditions.

Nevertheless, there have been successful initiatives. In 2012, the Ulster-Scots Community Network held a short residential course near Belfast which brought tutors from Scotland (some from the Royal Conservatoire of Scotland, including accordionist and bandleader Ian Muir), for accordion, fiddle, piano, bass and drum tuition. Run in conjunction with the Royal Scottish Country Dance Society of Northern Ireland, this was designed to improve the standard of playing to accompany country dancing. A repeat initiative has recently taken place.

We have learned from funders that it would assist them greatly if musicians in the sector were able to better express their artistic aspirations, including matters of quality and innovation, as partnership working is easier when respective goals are clearly defined. Also, the setting of priorities by the sector may be of value in facing hard financial challenges and decisions that lie ahead. Those asked to support Ulster-Scots music on the basis of its tourism potential would also benefit from a clearer understanding of what this means, including the intended markets.

3.3.7 Media recognition and understanding

It is generally agreed that the media have an important role to play in the visibility of the musical traditions. As one person said to us, “you are never going to inspire a new generation if they can’t easily see or hear the music”. However, in broad terms, the Ulster-Scots music sector continues to feel ignored and marginalised. This has been a theme familiar to us in Scotland, particularly prior to the introduction of BBC Alba, and an area which the former Scottish Arts Council (now Creative Scotland) and the Traditional Music Forum of Scotland has sought to address. The above mentioned issues of image, confidence, definition and scope were thought to be affecting media consciousness, leading to a “shying way” from coverage of certain areas of activity. It

was also suggested that the media tend to avoid the larger and more popular live music events, preferring to focus on “niche” genres such as opera.

A failure of the media to respond to the exceptional international successes of pipe bands has stimulated some organisations into adopting a more strategic approach to press relations allied to better use of the internet, including social networking. Further training for those who engage with the media (as undertaken in Scotland, see below) could be a step forward in this regard.

The writers of the report are led to believe that the single centralised channel for Ulster-Scots broadcasting, the BBC Ulster-Scots unit, is about to be disaggregated with potentially serious implications for the visibility and further development of the music unless provisions are made for appropriate continuation.

As mentioned above, figureheads are a crucial component of any music revival. This is particularly true in media relations, writing and broadcasting, and may hold part of the solution to the problems of perception mentioned above.

3.3.8 Formal education

Concern continues to be expressed that the lack of inclusion and promotion of Ulster-Scots music in formal education is a major impediment to its development. As in Scotland, there is evidence of knowledgeable and interested individual teachers, head teachers and school boards who opt in to the promotion of indigenous traditions through personal commitment, informal class work and out-of-school activities. While this will always be a valuable, if uneven and non-secure means of promotion, the more fundamental issues of Ulster-Scots culture within the education sector are a central consideration of the consultation on the DCAL *Strategy for Ulster Scots Language, Heritage and Culture* issued in July 2012. This would be a matter for the traditional music forum proposed in the ACNI *Draft Music Strategy* should it progress. Even if policy and resources were to change for the better, the question of provision of appropriately skilled teaching staff and materials would remain a challenge.

Mention has already been made of the suggested lack of pathways that may impede the development of personal musical standards and careers. Consideration of the opportunities offered through the existing music courses in Ireland, Scotland and England, including those based on traditional music, might be worthy of exploration. We have also received suggestions that higher education should assume a greater role in recognising and researching Ulster’s musical traditions. While we note that there has been relevant work of the highest quality undertaken in the universities, this view may be a consequence of the issues of status and perception discussed above.

3.3.9 Historical understanding and access to information

We have noted the great store placed by some on the culture of those associated with both the Plantation periods and the Williamite War that forms the bedrock to the promotion of an Ulster-Scots identity. In terms of music there are considerable problems in building a revival around remote periods on a number of counts. Firstly, knowledge of the music of these periods is uneven (Porter 2007; Boydell and Houston 2009). Secondly, music is by its very nature a highly dynamic and ever changing phenomena, which embraces contradictions, foreign and modern influences, personal and local variations and fashions. As a consequence, seeking untainted survivals over centuries and unbroken musical lineages must always be suspect and inevitably unsuccessful. In a similar vein, the long-

term drawing in of music “off the shelf” from Scotland might also be problematic as it clouds the value and potential of indigenous styles and repertoire and impedes the ability of the community to grow its own music and voice. There remains a need, therefore, for more detailed research into the nature of music in Ulster, the results of which should be properly curated and disseminated to better inform the future direction and confidence of the Ulster-Scots music sector.

3.4 Comparator areas: examples of best practice

This section identifies organisations and initiatives outside Northern Ireland that we offer as relevant models of good practice in music promotion and development. Lessons which might be learned from these are presented in the subsequent section. Individual cases of good practice from within Northern Ireland are found elsewhere in the report.

We have identified and examined five case-studies from within Scotland:

- Inveraray Pipe Band (South-West Scotland)
- The Fochabers Fiddlers and Speyfest Music Festival (North-East Scotland)
- Merlin Traditional Music Academy (Scottish Borders)
- Edinburgh Youth Gaitherin (Central Scotland)
- Shetland Music Development Project (Northern Isles)

One in the Republic of Ireland:

- Cairdeas na bhFidiléirí (Donegal)

One in Northern England:

- The Sage Gateshead Folkworks Programme

One in Wales:

- The Big Experiment (BEAM) – Residential Folk School, Trac Cymru (Music Traditions Wales)

And one in Cape Breton, Nova Scotia, Canada:

- Celtic Colours International Festival.

Detailed information concerning each of these organisations can be found in the Appendix. Each involves traditional music learning and provides opportunities for performance. All receive community support and have provisions to allow students from different social or economic backgrounds to participate. In some cases, the organisation has been pivotal in creating and promoting a musical identity for their community and there is evidence of the activities attracting tourist visitors to an area.

3.5 Lessons learned from comparator areas

The following key points emerge from an analysis of the comparator areas, and these are then briefly considered in the context of Ulster-Scots music.

3.5.1 Music tuition and learning initiatives

- Access to learning opportunities for young people is crucial.

- The role of enthusiastic and committed teachers and organisers is central to success.
- Initiatives help develop skills for playing in bands and groups.
- Access should not be restricted due to cost (Cairdeas na bhFidiléirí).
- Group lessons can be a way of delivering cost-effective tuition.
- Initiatives can offer “the opportunity for ... young people to experience traditional music who might not otherwise come into contact with it” (Edinburgh Youth Gaitherin).
- Individual tutors can be role models.
- Continuity of tuition is vital in terms of the long-term development of skills.
- Instruments may need to be provided for learners.
- In some cases it has been possible to bring adult and child participants together (e.g. Merlin, Scottish Borders) and to run summer or residential programmes involving adult learners (e.g. the Big Experiment, Trac Cymru). This reflects the large and growing demand for adult tuition and lifelong learning. Teaching adults and children within the same organisation can offer opportunities for intergenerational interaction and exchange.

Ulster-Scots music: Long-term tuition programmes, continuity of tuition in terms of both tutors and methods, and the availability of instruments are all central to an effective learning and development process. Opportunities for both child and adult learners are important.

3.5.2 Musical standards and attainment

- High standards of performance (including the tutors’ playing) are important in setting benchmarks and can inspire young people (e.g. the Big Experiment, Trac Cymru).
- The opportunity to hear professional traditional musicians at workshops, concerts and festivals can be highly influential.
- Preparation for competitions can be an important motivational tool in some situations, such as piping, but competitions are not universally endorsed as being important.

Ulster-Scots music: It is vital that young people have the opportunity to engage with inspiring musicians – in lessons, performances, residential courses, masterclasses, and so on.

3.5.3 Groups and bands

- Participation in bands and groups of all types and scale forms a valuable part of the learning process.
- These provide opportunities for public performance including concerts and tours outwith the home area.
- Ensembles provide the opportunity for musical and social interaction.
- They are a site for learning repertory and arrangements.
- Ensembles offer the “safety” of playing in a group rather than on one’s own.
- Appealing repertory and arrangements, as well as modern instrumental combinations, can be effective in maintaining interest and motivation.
- Having an inspiring bandleader is key to success.
- Playing in sessions can additionally be beneficial for learners.

Ulster-Scots music: Appealing repertory and arrangements combined with good leadership are central to the success of groups.

3.5.4 Community

- The most successful groups and bands tend to be those rooted in a strong community environment where there is the support of volunteers, parents, local businesses and enterprises, and support in kind for catering and premises etc.
- Groups feed back into the community through playing to raise funds for charity, and through providing music for social events and other activities.
- Support from local schools can be important in terms of links with peripatetic tutors and classroom music teachers, rehearsal space, and giving “official” endorsement to groups that meet outside of the school day.
- Typically, groups receive little sustained financial support from government or local authorities.
- The presence and activity of a musical group in an area can act as a catalyst for community regeneration, as with Cairdeas na bhFidiléirí in Donegal.

Ulster-Scots music: As noted throughout this report, bands in Northern Ireland receive very high levels of community support, and this links with the concept of “social capital” impacts identified in a recent report (RSM McClure Watters 2013). However, there is a comparatively low level of support through schools. Although pupils might receive classical music tuition in state schools, schools tend not to refer the pupils to bands in the community. This may be due in part to prevailing issues of perception and image surrounding band activity. Despite this, it is recognised that many professional musicians and teachers have come up through the ranks of brass and flute bands. The following personal statement from a professional musician who is a former member of Dungannon Silver Band illustrates the benefits that can accrue from being part of a band.

Major Phil Shannon MBE left Dungannon, Co. Tyrone aged fifteen to join the army as a Junior Musician based in London. He subsequently rose to become the first Director of Music of the band of the Irish Guards from Ireland. He has frequently appeared on the media and has toured throughout the world. He states:

I feel very privileged to have enjoyed an exciting and interesting career in military music. I always wanted to be a Bandmaster, having been influenced by a friend from Northern Ireland who had retired from the Army and came back to his roots to teach. In the late 1960s and early 1970s, music for young people was just beginning to take off in Northern Ireland and I became one of the founding members of the Armagh County Youth Orchestra. Having begun to play the cornet in Dungannon Silver Band, I had been taught by a very enthusiastic group of people who willingly gave of their spare time to give back to their community through the medium of music. I have a great deal to thank them for. One does not realise the impact that a few individuals can make in peoples’ lives through joining together in a band or orchestra to do something one enjoys, as well as touch the lives of those who listen, bringing them a great deal of pleasure and satisfaction.

Major Shannon recommends the following for young people interested in music:

Almost every town has some kind of musical ensemble. Bands of all descriptions are a good way to start. Within these, there is often a smaller element, like a beginners’ class, that will encourage those who are not as proficient as others.

Once one begins to absorb the music surrounding the players in the ensemble, it is easier to feel part of the group. If an individual was unsure what instrument they wished to play, I often placed them among a particular section in the band to allow them to watch and listen. For those who wish to take up an instrument, just to be surrounded by the power of music is a thrilling experience.⁸

3.5.5 Musical identity and place

- Hosting music festivals and summer schools can lead to the development of a musical identity in villages and towns.
- This is exemplified visually in Fochabers where a giant sculpture of a fiddle marks the entrance to the village.
- Summer schools can attract national and international visitors and can act as a meeting point for musicians and bands (e.g. The Sage Gateshead Folkworks Programme).
- Enjoyable festival and summer school experiences can lead to repeat visits.
- Rural locations with beautiful scenery can act as a retreat for visitors.
- A strong musical emphasis in a place can lead to a sense of pride. In the case of Shetland, this was expressed as “feel[ing] good about yourself and where you live”. A similar finding was noted in the Music Industry report for Northern Ireland (2011).

Ulster-Scots music: The music of a community is often linked to a sense of place and can be a key factor in local pride and identity. This aspect is likely to be important in the numerous musical events, competitions and parades that take place across Northern Ireland.

3.5.6 Musical contact and exchange

- The “inflow” of musicians to a community as well as the opportunity for local musicians to experience others’ music by travelling outwards can be highly beneficial. As noted in the case of Shetland, “there are huge social, economic and cultural benefits to exchanges with other traditions and cultures”.
- This can be achieved through, for example, summers schools, tours and events featuring guest musicians.
- Economic as well as musical benefits can result. At the Celtic Colours Festival, Cape Breton, it was a priority from the outset to have international guest artists come to the area: this has been very important for tourism and the local economy, and also for raising the profile of local artists and for forging musical exchanges and friendships.

Ulster-Scots music: The potential benefits of musical contact and exchange were strongly recognised and commonly expressed to us in the interviews.

3.6 Opportunities for development within the Ulster-Scots music sector

Here we stress the priority areas of band development, archival resources and collecting, and tourism, all of these being interlinked. Three case studies are offered by way of illustration. At the outset, the 2011 *Music Industry Strategy for Northern Ireland* report commissioned by DCAL and Invest NI, needs to be considered.⁹ Drawing on data from a

⁸ From an interview with Andrew Carlisle; reproduced here by kind permission.

⁹ http://www.dcalni.gov.uk/northern_ireland_music_industry_strategy.pdf

2010 study, the report states that: “3,050 people worked in music in NI, and the sector contributed c. £70m in annual GVA to the NI economy.” (i) The music industry is very diverse and the “recording supply chain” alone encompasses aspects such as composition, performance, recording and production, publication, distribution and consumption. Specific mention is made of the role of traditional music as well as of the “Irish music ‘brand’”: “Traditional music is also an area of strength that is not always recognised, and closer links and connections to the music industry in Dublin is another opportunity.” (ii) The Ulster-Scots music sector is not identified specifically within the report, although connections to the music industry in Scotland as well as to the Republic of Ireland are obviously relevant here. Music tourism is discussed: “Music is also a key driver of tourism. For example, music tourists in NI spend at least £25m a year, and music has a wider role to play in building a positive image of places.” (4)

3.6.1 Band development

Band-related activity is a central component of Ulster-Scots music. It is also the sector’s principal face to the rest of the world. However, as previously discussed, the media often tend to concentrate on the less positive aspects and on areas of controversy, anti-social behaviour and conflict associated with specific incidents or community interface situations rather than on the music. This has had serious consequences for the sector’s image, which impedes development and public engagement. Also, this part of the sector has tended to be inward looking, compounded by feelings that it is stigmatised, with the result that it is not always conscious of the outsider’s view.

These matters continue to present serious challenges if there is to be wider acceptance, appreciation and development of the sector as a whole, particularly in relation to the tourist industry.

Work by Witherow (2005, 2006) and Ramsey (2011), and the recent 2012 DCAL study of marching bands have identified and stressed the positive aspects and roles of band activity which we have drawn together here:

- An effective means of engaging hard to reach groups including working-class males.
- A managed outlet for youth recreation.
- Access to music participation and education.
- Offers structured and regulated participation.
- Teaches discipline and deportment.
- Opportunities for social interaction.
- Opportunities for family and community engagement and continuity.
- Develops organisational and team-working skills.
- Fosters local pride and solidarity.
- Offers a degree of citizenship.
- Can include child protection provisions.
- Has the potential to teach alcohol and drug awareness.
- Allows celebration of culture and history.
- Provides a social and community focus.
- Encourages improved standards through competition.
- Supports celebratory, commemorative and ritual activities.
- Can be fun.
- Provides entertainment.

- Supports charitable activities and fundraising.
- Helps develop personal identity and understanding of others.
- There are associated sports and social activities.

Additionally, the May 2013 report on the socio-economic impact of the tradition of the Protestant parading sector recognised that in terms of “social capital” the “Loyal Orders and Bands contribute an estimated £38.64m through provision of facilities, community/volunteer work and fund raising for charities. Much of the community/volunteer and charity work happens on a local basis and is completed without any fanfare or PR.” (3)

As described above, positive results are being seen through the band development programmes, particularly at community and inter-community levels, and it is to be hoped that such initiatives will continue and that their achievements will be recognised and celebrated. Wider promotion of the band image has undoubtedly resulted from the programming of high-quality music events aimed at developing existing and capturing new audiences, and through major public initiatives, such as the Tourism Flagship Programme.

3.6.2 Archives and community collecting projects

The understanding and promotion of any musical tradition is dependent on access to reliable sources and information relating to it.

Archival holdings relating to the Ulster-Scots tradition are currently held in the Ulster Folk and Transport Museum, funded by DCAL, and in the Irish Traditional Music Archive in Dublin, which receives a modest degree of its funding from the Arts Council of Northern Ireland. Both offer staff assistance and facilities for listening as well as reference material. Much material is available online through the BBC Ulster website, and many bands and groups have uploaded videos of their performances to YouTube, which acts as a kind of informal archive.

At present there is no dedicated archive of Ulster-Scots music where field recordings, publications and commercial issues can be consulted in a resource space. This would be helpful to musicians, learners, enthusiasts, school children and students as well as tourists. Such a centre, backed by proper curatorship and guidance, would help with the preservation, promotion and understanding of the tradition and could provide a point of contact for the sector. The archive could also be a location to house and exhibit the results of community collecting projects that gather, for example, surviving musical scores, manuscripts, photographs, band minute books, instruments etc. currently held in the community, as well as the results of oral history work.

Rather than creating a new facility the resources and expertise of existing provisions should be developed. The Ulster Folk and Transport Museum is a resource with highly relevant holdings that has done important work, including a conference in the 1990s on the Scottish influence in Irish music and a partnership republication of the recordings of Eddie Butcher with the Irish Traditional Music Archive, Dublin. Similarly, the Northern Irish Music Archive, housed at Belfast Central Library, might be the basis of such a resource. This currently takes the form of a computer terminal on which listeners can hear a variety of musics (including folk) presented in individual tracks, and can read associated material, e.g. scanned pamphlets. The universities may have a role to play here too. Material could also be made available online or through separate access points.

The Ulster-Scots “Hub” building at The Corn Exchange, Belfast may have the potential to accommodate archival facilities.

3.6.3 Tourism

Cultural evenings, community festivals, events around the marching band season and summer schools are all music-related activities that are clearly proving attractive to visitors. Several case studies are presented below.

The positive impact of events, such as parades, on the local economy is often stressed. For example, we have been advised of the Markethill parade held each June which attracts around 100 bands and an audience of several thousand visitors. However, as mentioned earlier, those asked to support Ulster-Scots music on the basis of its tourism potential would benefit from a clearer understanding of what the sector means by this and how the “tourist” is defined. This can only be gained through detailed analysis and segmentation of the existing visitor profile. The 2013 RSM McClure Watters report recognises the “significant” tourist spend from the main types of visitor to the parades: those from other bands and lodges who spend on items such as food and drink, and those visitors from outside Northern Ireland whose spend includes travel, accommodation and meals (4). The report also stresses the need for deeper understanding of the market.

There is therefore a need for a strategic approach based on an understanding of market demand and opportunity, recognition of what is on offer and a full appreciation of the competition. This should, ultimately, have a clear fit with the overall Northern Ireland tourist strategy.

Music tourism is a powerful force in many parts of the world but planning for it needs to take account of the special character of this market. Studies have shown that some tourists will avoid events that have been overtly laid on as “attractions” preferring to seek out so-called “back region” or community happenings (see Stevenson 2003: 1-2), with the feeling that they have made a discovery and stumbled upon something authentic. This involves a feeling of the outsider moving into and being permitted access to the world of the local. There is typically also a need for the visitor to feel safe, comfortable and “among friends”. Ideally, this package includes attractive scenery, good food and accommodation too.

The *Consultation for the Draft Tourism Strategy for Northern Ireland to 2020* (Department of Enterprise, Trade and Investment, 2010) is helpful here in its identification of the importance of North America and Germany as key source markets (the latter bringing “eco travellers” seeking untouched landscapes), of event-led short breaks (especially for young people from the UK and Ireland), and of “hobby” tourism, including those seeking music. Also relevant is its suggested development of “products” involving year-round events and programmes with local artists at the heart (2010: 15).

In the case of already existing events such as large parades where the visitor attends principally to passively enjoy the spectacle on offer, a subtle change of emphasis from parading accompanied by music to privilege or feature the musical components could pay dividends in terms of tourism. This might be achieved through talks, musical demonstrations, hand-on experiences or evening concerts.

The integration of Ulster-Scots music components into existing public events and tourism attractions such as historic sites should also be part of a strategic approach. As suggested

in the Draft Tourism Strategy, consideration should be given to the potential of music for extending the tourist season into the quieter periods. The Perthshire Amber Festival in Scotland, Celtic Colours Festival in Nova Scotia, and Celtic Connections in Glasgow are all designed to achieve this.

Promotion and marketing would, obviously, be key components.

3.6.4 Case study: Cairncastle Festival and monthly soirees

Information from Bobby Acheson, Chairman, Cairncastle Ulster Scots Group

Cairncastle is a rural area outside Larne in Northern Ireland. Cairncastle Folk Festival, “one of the biggest in Northern Ireland”, takes place annually over five days, encompassing the last weekend in July. People visit from all over the country and from abroad. Around 250 people participate and there are around 5000 visitors, some of whom stay in local hotels and B&Bs. The festival attracts mixed audiences of all ages and covers a variety of genres including Ulster-Scots and Country music. As Bobby Acheson commented: “The Ulster-Scots music has rekindled a real interest province-wide. It has also put our small rural village on the map.”

Ulster-Scots soirees are held on the last Wednesday of each month in the Halfway House Hotel in Ballygally. Although these tend to draw principally local audiences, they also attract students from Belfast. Musicians commonly travel from all parts of Northern Ireland to take part, drawn by both the music and the friendly atmosphere. The soirees started in 2006 with 4 musicians as informal evenings, and now draw audiences of up to 100 people. Anyone who plays a musical instrument or sings is welcome to perform and up to 40 musicians typically participate using varied instrumentation such as banjos, fiddle, accordion, guitar, tin whistle, drums, and bass. Some of the musicians may previously only have played at home, but through the soirees they are now performing in public. The evenings also include storytelling, poetry and dancing (Scottish Country and Highland). The soirees previously received yearly funding from the Ulster-Scots Agency but this has now ceased as they have “been going so many years and [the funding] has run its course”. Bobby Acheson noted that the organisation “would love to be involved in promoting tourism in the Larne council area and Antrim Coast with music sessions in various parts of the Borough”.

3.6.5 Case study: The Broadisland Gathering Festival

The Broadisland Gathering Festival, Ballycarry, Co. Antrim

Information from an interview with Dr David Hume, MBE

See the Ballycarry Community and District website,

<http://www.ballycarrycommunity.co.uk>

The community was settled by Scots in 1609 and the weaver poet, James Orr (1770-1816), was born there.¹⁰ This annual event, which describes itself as an “Ulster Scots Family Festival”, provides focus for a celebration of links to Scotland. The village lies north east of Belfast and has a population of around 900. Ulster-Scots language is an important element of the festival, with it being important to “preserve what language is left in the community”. The festival began in 1993, initially reviving the tradition of the

¹⁰ See further Hewitt (1974/2004), and the recent work of Carol Baraniuk (e.g. Baraniuk, 2007).

village fair. In its first year it attracted 1000 people, but now numbers of 5-6,000 are not uncommon. Surveys have shown that approximately half of these come from East Antrim, with others coming from further afield, including international visitors from Canada, Australia, and the United States.

The event has developed into a “cross-community” festival without initially setting out to be such. Visitors feel comfortable attending and the festival has a good reputation, aspects seen as key to attracting families. The festival has featured acts from Scotland, including a Scottish Gaelic choir, a fiddle orchestra and pipe bands, alongside Irish dancing, and while band parades take place, the tunes played are non-political. Local townlands are celebrated through the carrying of banners that act as symbols of each locality. According to the festival website: “Typical events at the Gathering include pipe bands, drum major displays, musical groups, singers, storytelling and poetry, exhibitions, vintage vehicles, re-enactors, village fair, children’s entertainments, a pageant parade, pet show, history walks and concerts.”

(<http://www.ballycarrycommunity.co.uk/festival.php>)

3.6.6 Case study: Tourism Flagship Programme for 12th July Marches

There is now greater recognition of the importance of the 12th July parades in Northern Ireland by statutory organisations such as the NI Tourist Board. A significant draw of the overall spectacle is that of the bands and their music. Indeed, there is an increased reliance on high musical standards to add to the cultural attractiveness of events.

The Flagship Programme is run in conjunction with the Grand Orange Lodge of Ireland, the Northern Ireland Tourist Board and Tourism Northern Ireland. This initiative recognises the fact that the marches have the potential to attract cultural tourism, in part due to the colour and vibrancy of the bands and their musical performances. Achieving flagship status means that certain quality criteria are met, and acts as a marker that the aforementioned organisations have confidence in the ability of the organisers to run the event in an appropriate and successful manner. The events therefore have the potential to be exemplars. Under the initiative, local people are trained as “Orange Welcome Hosts” to meet and greet tourists. The training of welcome hosts leads to capacity building in the sense of transferable skills for the visitor market. Only a limited number of flagship parades take place in any given year, and in 2013, only one will take place, in Londonderry. (See Appendix for an extract taken from the Grand Lodge website).

3.7 The role and potential of education

There is little recognition of Ulster-Scots music within the formal school curriculum of Northern Ireland. Musical activity within the genre takes place principally in the informal sector, outside of schools. This is characterised by:

- An extensive network of informal tuition through marching bands;
- Highly structured and organised tuition relating to pipe band activity;
- A large number of groups and organisations taking advantage of funds for musical tuition (see list in Appendix) via the Ulster-Scots Agency;¹¹

¹¹ Although the Ulster-Scots Community Network has no remit in education per se, they play a major role in giving practical help and support to bands and groups applying for funding for tuition from the Ulster-Scots Agency. Additionally, several of their staff are themselves musical tutors.

- Community music initiatives in specific localities; and
- Peripatetic tutors.

Some examples are presented below, on a case-study basis, and all relate to the instrumental tradition. A comprehensive survey is unfortunately beyond the parameters of this scoping study, although this is an area that would certainly merit further investigation. Also included is a discussion of the potential of traditional song in education.

3.7.1 Case study: Castlegore Amateur Flute Band, East Antrim (information from secretary, Matthew Warwick;¹² see also <http://www.castlegoreafb.org.uk/Castlegore/>)

Castlegore Amateur Flute Band was formed in 1946 by young men attached to the local Orange Lodge. Castlegore lies in an isolated rural area in the hills between Ballyclare and Ballymena, with the Orange Lodge and a small Mission Hall providing the main venues for community social events. The Lodge traditionally paraded to fife and Lambeg drum, however the young men of the district decided to form a part music flute band.

Matthew Warwick has been a member of Castlegore Amateur Flute Band since 1990, and he began teaching new learners for the band around 1998. He plays Piccolo and G treble flute (an instrument pitched between Piccolo and standard Concert flute) in the band and also plays the side drum and teaches new drummers.

Currently the band has around 30 flute players of mixed ages (13 aged under 18 years, 14 aged below 40, and 3 over 60), and around 8 percussionists (4 drummers are under 18, the others are aged between 30 and 60). The band is split fairly equally in terms of gender, though all the percussionists are male.

The band performs in concerts, parades and competitions and its repertoire includes a wide variety of music (classical, film scores, military marches/flute marches). Traditional Orange ballads and songs are arranged into marches for Orange Order engagements. The band also plays a wide variety of sacred and gospel music including traditional hymns and psalms. The organisation sees itself as very much an Ulster-Scots band. It plays a variety of traditional Scottish music that reflects this identity, e.g. Burns songs, “Highland Cathedral”, “The Rowan Tree”, “Loch Lomond”, “We’re No Awa Tae Bide Awa”, “Cock o’ the North”, “Will Ye No Come Back Again”, “Mairi’s Wedding” and “The Skye Boat Song”. Arrangements of local folk songs feature (e.g. “Mountains of Mourne”, “Bonnie Woodgreen”), as do traditional Irish jigs.

The flute players in the band have been fortunate to secure the services of professional musician, Carol Stewart MA, BMus (Hons), PGCE, DipABRSM, ATCLMus, a music teacher at the local Ballyclare Secondary School. Carol has tutored and conducted the band for the last 5 years and has helped to transform it. Through this connection, the band has provided flutes for young learners at Ballyclare Secondary School, with tuition being provided in after-school classes. This has enabled Carol to teach flute to saxophone, violin and piano players, most of whom now regard the flute their first instrument. Carol also helps prepare the younger members of the band for their graded exams.

¹² Email correspondence, 3 May 2013.

The band meets on Tuesday and Thursday nights, the hall being open from 7pm until 10pm. Usually, small groups of younger players meet for tuition on Tuesday nights from 7pm until 8pm with Carol in Whappstown Old P.E. School. At the same time, the drummers meet for practice in Castlegore Orange Hall, a few hundred yards down the road. The full band then meets in the Old School at 8pm for two hours of rehearsal until 10pm. In February and October, the band also meets on a Wednesday night to facilitate extra practice for the Flute Band Association and North of Ireland Bands Association contests respectively. Beginners' classes are usually held by Matthew Warwick on a Wednesday or Thursday night for one hour.

The band provides all instruments free of charge to members and since 2009, the band has spent over £13,000 on new instruments.

Apart from over 50 tuition/rehearsal nights per year, the band usually takes part in around 12-20 marching engagements and parades for various organisations, and performs at around 15 concerts per year. These range from evenings for the local senior citizens group and residential care home, to playing at concerts in The Braid Arts Centre, Ballymena, and at the Island Theatre, Lisburn to audiences of 400 people. The majority of concerts, however, are in local school, church and Orange halls. The band also plays for the turning on of the local village Christmas lights, and at various charity fundraisers.

The band is funded by several means:

- For 20 weeks of the year it receives a grant from the Ulster-Scots Agency for a flute tuition course aimed at individual young people performing Ulster-Scots pieces on the flute. This includes hall rental and tutor costs. However, the tuition offered by the band is continuous throughout the year;
- Other expenses are met from band dues (£100 per year for a working adult and £50 per year for student/unemployed/retired); and
- The band has a dedicated fundraising committee. In 2011 and 2012 it raised over £8,000 towards the purchase of new uniforms. This was achieved through the sale of a band cookbook (1000 were printed) and through a fundraising concert in a local hotel. Other typical fundraisers include table quizzes, fireside quiz sheets, cake sales, sponsored calendars etc.

The band acts as a focal point for local people to come together socially, particularly for the largely agricultural community. There are no community centres or public bus routes anywhere near the band hall, and the closest village and shop are over four miles away.

3.7.2 Case study: Royal Scottish Pipe Band Association Northern Ireland Branch (RSPBANI) (Information from Ian Burrows, RSPBANI Project Manager and Pipe Major of Drumlough Pipe Band, Co. Down¹³)

The Northern Ireland branch of RSPBA comprises sixty competing pipe bands and seventy competing Drum Majors who take part in competitions and championships throughout the year, usually within Northern Ireland but also in Scotland. The RSPBA has links to branches in the Republic of Ireland (Irish Pipe Band Association) and to

¹³ Ian came to piping at the age of seven, and was taught by his father who is also a piper and Pipe Major.

branches worldwide including Australia, Canada, USA and New Zealand. Bands also take part in galas and civic parades.

Informal teaching and learning takes place at individual band level (although Drumlough has a dedicated teacher who receives tuition fees from the Ulster-Scots Agency). Typically, most bands will have one member who teaches pipes and one who teaches drums. Male and female novices, from seven years old up to adult level participate in RSPBANI Branch School tuition through their bands. Provision of uniforms, instruments and students' Branch School fees are dealt with at band level, usually through fund-raising. The opportunity for performance is, again, principally at local band level.

The RSPBANI Branch School provides tuition (including theory and practice) through Saturday schools, an after-school club, and a summer school. Saturday schools run each week from October to the end of March using venues in five "Regional Centres" (Ballymena Primary School, Edenberry Primary School (Banbridge), Cookstown Primary School, Enniskillen Integrated College, and Lisneal College, Londonderry). An after-school club is run one afternoon a week at Cookstown.

Students supply their own chanters, drumsticks etc. and school fees for the term are £30 per student. There is a "Family Fee" of £30 for the first family member and £5 for each member thereafter. There is also an "unemployed student discretion" where a fee reduction is applied.

The Residential Summer Adventure Programme, a five-day summer residential course, was introduced and held at the Bushmills Education Outdoor Centre in August 2012. Led by Pipe Major Andy McGregor (an Ulster-Scots Agency Highland bagpipe tutor who is also associated with the Cross-Border Orchestra of Ireland project) it was considered such a success that another event is planned for August 2013. Fees for the course are £150 per person for the full five-day residential programme (supported by the Ulster Scots Agency and the RSPBA) and £80 for day visitors. The camps provide 9 to 16 year olds with the opportunity to take part in piping and drumming lessons with top tutors combined with a range of outdoor adventure activities under the direction of qualified staff. Participants can work towards accredited qualifications such as PDQB (Piping and Drumming Qualifications Board) levels 1-4.

Learners can study towards various National Progression Awards in Bagpipes or Drumming (SCQF Certificates and PDQB qualifications). The School had a record enrolment of 241 for 2012/13. Participation and tuition details for 2011/2012 (September to March) are as follows:

Piping and Drumming Qualifications Board Certificates

182 students took up the courses on offer.

Piping – 85% 'A' Grade success, 97% pass.

Drumming – 65% 'A' Grade success, 94% pass.

Foundation Certificates

Piping – 100% pass.

Drum Majors – 89% pass.

The Foundation Syllabus was developed for the benefit and encouragement of beginners. Instructors deemed it necessary to provide the young students with a stepping-stone towards PDQB Level 1.

Band Workshops

Three workshops were held for Grade 4 Bands:

Garvagh (November). Instructors: PM Richard Parkes MBE, PM Frank Andrews, DS Keith Orr

Fivemiletown (February). Instructors: PM Andy McGregor, DS Adrian Hoy

Gilnahirk (March). Instructors: PM David Chesney, DS Neil Ussher

The theme for each workshop was “Setting the Foundation for Tonal Balance”.

Piobaireachd Seminars

Instructor: PM Chris Armstrong, Scottish Power Pipe Band and the National Piping Centre, Glasgow.

Six, two-day piobaireachd seminars were held between October 2011 and April 2012 with 14 young solo pipers enrolled. It is notable that thirteen out of the fourteen pipers competed in the Ulster Solo Piping Championships.

3.7.3 Case study: Community Music Project (Fiddle) – Markethill, Mid-Armagh Community Network

A long-established community music project which attracts large numbers is based at Markethill. Its tutor is Keith Lyttle, a well-known performing musician, who plays “Ulster-Scots/Scottish style” fiddle music.¹⁴ When Keith began tutoring in Markethill 10 to 12 years ago he had 5 students. At the end of the first year his students played at a concert which created interest to the extent that the numbers doubled for tuition the next year and this has increased year on year ever since. He now teaches 53 students each week in the Mid-Armagh Community Network’s venue, the Miller Memorial Hall.

A small community fiddle group (Fiddlesticks) has developed over the last 8 years or so into the Markethill Fiddle Orchestra comprising 40 fiddlers ranging from pre-teens to members in their 70s. The Orchestra has played at concerts in Georgia and Alabama, USA. All players have come through the tuition. Keith sees several benefits emerging from the Markethill project including the revival of the Ulster-Scots fiddle tradition and increased community participation in the music, including audience development. He also cites the enhancement of children’s social skills as a benefit of the tuition.

3.7.4 Case-Study: Sollus Centre, Bready, Co. Tyrone

(Information from James Kee, Secretary of Bready & District Ulster-Scots Development Association)

Bready & District Ulster-Scots Development Association (BDUSDA) was formed in December 2001 as an umbrella organisation for 4 cultural groups in a small, predominantly farming community in Co. Tyrone. Funding for a townlands project was received from the Rural Development Council under the programme for Peace and Reconciliation and, recognizing the potential of cultural activities towards social and economic regeneration, the community began working towards raising funds with which to construct a state-of-the-art resource centre. The Sollus Centre (which includes a large multi-purpose hall) was completed in 2007 and through it the community development

¹⁴ Keith runs peripatetic fiddle tutoring in 14 schools per week across Ulster (funded by the Ulster-Scots Agency), including Donegal, and estimates that he teaches 180 children.

association focuses on providing training facilities, office space and cultural and tourism opportunities.

Traditional music tuition

The Bready Pipe Band, established 80 years ago (now the Bready Ulster-Scots Pipe Band) and Sollus Highland Dancers operate out of the Centre. Highland pipes and drumming band practice and tuition delivered by an accredited teacher take place at no cost on Monday and Wednesday nights with an attendance of up to 20. Instruments are available in-house. Participants range in age from 8 to 40 years, and levels range from complete beginners to accomplished players. Beginners start with chanter and drum pad.

Highland dance tuition

Dance tuition has been funded by the Ulster-Scots Agency since 2002. Classes in Highland dancing and training for people who wish to become Highland dance teachers are offered. Sessions are held on Thursday evenings and on Saturdays with up to 70 learners. These run for 35 to 40 weeks of the year. Learners are aged between 3 and 20 years, and the Highland dance classes attract participants from all over the province. Outreach tuition is also offered by the centre.

3.7.5 Case study: Northern Ireland Piping and Drumming School

(Information from Mervyn Hempton, Vice Chairman)

The Northern Ireland Piping and Drumming school was founded in 1980 and has been maintained by an annual grant from The Arts Council of Northern Ireland. Students of all ages and abilities can attend. The majority are in the 16 to 25 age bracket. Participants generally provide their own instruments. Fees are currently set at £20 per term with separate group and family rates available on request. Terms run from September to December and from January until March with examinations taking place twice a year. The NIPDS is an Associate College of The College of Piping, Glasgow and a Member of the Northern Ireland Council for Voluntary Action (NICVA).

The school currently operates from two permanent centres, namely Laurelhill Community College, Lisburn and Portora Royal School, Enniskillen, each having an enrolment of around 200 annually with a part-time staff exceeding 35 qualified tutors. A third centre is planned for the North West of Ireland. Classes take place on Saturday mornings but additional classes are held at other days and times by arrangement. A few out-centres operate as required or locally requested.

The school also provides courses for instructors at higher and further education level as well as providing master classes for solo players in piobaireachd and canntaireachd, piping for dancing, Breton and Irish music, bass and tenor drumming and a range of percussion, including kit, hand drumming and bodhran. These advanced courses attract students from all over Ireland and are provided by recognised leading experts in their respective fields.

The history of piping and drumming is included as an integral part of the course. Classes in Highland Dancing leading to National Awards at competition standard are also on offer. Certificated courses for Drum Majors include instruction in the theory of music and may be used to prepare those interested for Scottish Qualifications Authority level 2 standard (PDQB).

Drummers from flute, accordion and other types of bands, who wish to improve their basic skills and knowledge or to gain recognised qualifications, are particularly welcome to enrol, but band membership is not essential, nor required. The institution has now expanded into a School of Scottish Traditional Music, offering London College of Music qualifications in any instrument acceptable to the awarding body up to Grade 8. Exceptional students may progress beyond this level.

The school also provides an opportunity for pipers, drummers and other instrumentalists wanting to use their knowledge and skills to gain recognition in the Duke of Edinburgh Award Skills Section. A number of students have gone on to achieve GCE in music with a traditional instrument and some have completed a degree or higher degree in music at university.

3.7.6 Traditional Ulster song

Although instrumental tuition is available through a variety of mechanisms, we believe that there is major gap in the Ulster-Scots sector in its omission of traditional song. Song is an integral part of the history and culture of all of Ulster, and there is very strong educational potential within it. Song links directly to literature, poetry and language, and thus can offer opportunities for cross-curricular activity; it can reach out to all age groups (including pre-school age), it can be delivered through solo, group, and choir formats, and it requires no outlay for instruments. It is a fundamental way of linking traditional music to language and therefore has strong potential for sustaining interest in Ulster Scots. Song can also be distinctly local and can therefore carry community stories and messages. As one person noted to us: “Given the troubled past there has been here, there are a lot of tunes and songs that have been ignored. ... People are looking for non-contentious, middle-of-the-road songs (people and places), or you sing Scottish songs. Instrumentally it’s easier – songs and lyrics can be contentious.” There is a large body of traditional song to draw on, as evidenced in publications mentioned elsewhere in this report, such as *Songs of the County Down* (2005) compiled by Jackie Boyce. In terms of teaching song, contextual information and interpretative work regarding the lyrics are both important, in addition to the musical and performance dimensions.

3.8 Opportunities for collaboration

As mentioned previously there is a body of examples of cross-community and cross-border activity involving Ulster-Scots music. The time is therefore right for a more detailed assessment of the nature and outcomes of these initiatives, and this could form an area for research within the suite of potential study areas proposed in Section 3.9 that follows. Meanwhile we offer below some tentative suggestions as to how this dimension might be further developed.

- **East-West (Ulster-Scotland) collaboration** involving the exchange of musicians (both professional artists as performers/teachers and amateur players) from Scotland to Northern Ireland, on both a one-off and a sustained basis. It was suggested to us that there are currently barriers to funding such initiatives and attention has been drawn to the success of musical exchanges and collaborations which have been taking place between the Scottish Highlands and the West of Ireland (including Donegal) for some years. Programmes linking young people in Northern Ireland to those in Scotland could be particularly fruitful as the visit of Scottish musicians to the North Atlantic Fiddle Convention in Londonderry in June 2012 showed.

- It has been reported that **North-South musical collaborations** such as marching bands performing at the Fleadh Cheoil na hÉireann, the Limerick International Band Parade and Competition, and the All Ireland Pipe Band Championships, are important as examples of what can be successfully achieved.
- **The Cross Border Orchestra of Ireland (CBOI)** could act as an exemplar. This ensemble was established in 1995 and is now composed of 120 young people from all over Ireland. It is “internationally recognised as one of Ireland’s flagship peace initiatives.” The orchestra has toured internationally, and includes many highly esteemed professional musicians. The music it performs is varied: “Our music highlights the pop, folk and traditional cultures of the island of Ireland. We use all the instruments of a full symphony orchestra but include traditional instruments for example Lambeg Drums, Uilleann Pipes and Highland Pipes.” (<http://www.theboi.org/about.htm>)¹⁵
- **The development of true partnerships**, with meaningful opportunities for musical exchange and sharing of expertise and resources is another area where development might occur. For instance, the Northern Ireland Piping and Drumming School is now an Associate College of The College of Piping, Glasgow, and it receives funding from the Arts Council of Northern Ireland. (<http://www.nipds.org/>)
- **Funded concert programmes featuring a balance of both Ulster-Scots and Irish music**, exploring points of commonality is an obvious suggestion but requires careful programming and delivery. Creative music projects of this type should also be considered.
- There is scope for further **collections of music** demonstrating and explaining how tunes developed differently into separate versions within separate communities (Scottish, Ulster-Scots and Irish) building on the work of Fintan Vallely in *Tuned Out* (2008, 93-107) and Majella Bartley and Gary Lynch in *Tunes from the North: A Collection of Tunes from the Irish & Ulster-Scots Traditions* (2012).
- **A publishing project on all the musical components of Ulster** and involving a variety of expert authors, celebrating the diversity, quality and depth of the music traditions of the area and their inter-relationships, perhaps linked to a conference, would serve to highlight their richness.
- An **Ulster-Scots music forum** could allow for detailed exploration of cross-community issues and feed into a **Northern Ireland traditional music forum** as proposed in the ACNI *Draft Music Strategy*, should that progress.

3.9 Areas where further research may be required

Successful progress in the development and promotion of Ulster-Scots music beyond its current position is inextricably linked to a deeper understanding of the origins of the musical traditions and how they continue to evolve and change. Research and dissemination of information on history, style and repertory will be fundamental to the recovery, revival and evolution of the music in the future. There is therefore a need for:

¹⁵ Ian Burrows of the RSPBANI noted: “For some years individual members of the RSPBANI have been involved with the Cross Border Orchestra of Ireland (CBOI). In early 2013 the Branch School announced the establishment of formal links to provide the CBOI with pipers, drummers and drum majors in future Peace Prom concerts. The CBOI brings together young people aged 12-24 years from all over Ireland and 7000 children from 250 schools participate annually in the Peace Proms education programme allowing them the opportunity to perform music of many genres, including works celebrating the fusion of cultures in Ireland.”

- University-based academic study, both desk-based and in the field;
- Work by self-motivated individuals on local programmes, as already demonstrated in a small number of exemplary projects; and
- Training of individuals and groups within the community regarding skills acquisition in fieldwork, archiving and the dissemination of material (e.g. audio and video recording, interview techniques, oral history work).

Where possible these should be supported by the principal funding agencies in accordance with an agreed research strategy or framework, although it is recognised that funding bodies operate in a reactive rather than a proactive manner. The following subject areas are suggested, in no particular order of importance, as primary candidates for inclusion in such a strategy.

3.9.1 What is Ulster-Scots music?

What makes up, or might make up, Ulster-Scots music remains a question fundamental to its understanding, development and promotion. Systematic research and its dissemination has the capacity to balance the beliefs, myths and traditions which may have defined the term to date while bringing the potential to explore richer sources as a firmer foundation to the revival process.

Of particular relevance is the extent and nature of its Scottish music components. While it is an obvious starting point worthy of study, the perceived current desire to seek and privilege the music of the Scottish participants in the Plantations is problematic on several counts. Firstly, knowledge of the instrumental music of the labouring and peasant classes in both Scotland and Ireland during that period is patchy and under-researched making it difficult to talk of it with any confidence. Also, whatever music may have accompanied the incoming Scots, it would have changed, albeit slowly, in the process of absorption into its new social, economic and geographical setting.

As has been demonstrated by academic writers (Vallely 2008, Cooper 2009), the musical mix of Ulster is complex, the music of the Scots being just one, albeit distinct, set of strands. Historical research should recognise this complexity rather than seek purity and therefore should accommodate the English components too, given the central role of that country and its citizens in the Plantations.

It is important to recognise that popular and traditional music changes continually and embraces seemingly contradictory elements along the way. The dynamic yet enriching effects of historical change must be accepted, just as we accept that the music of Scotland and the rest of Ireland has changed continually since the seventeenth century.

Scottish music as we hear it today has most of its roots in the post-Plantation period and some elements date from as recently as the middle- to late-twentieth century. Acceptance of this musical historical map invites exploration of fruitful and valuable areas for understanding Ulster-Scots music as part of the continuity of Scottish influence through to the modern period, as follows:

18th Century

Flute, fiddle and keyboard music was an integral part of life in the “big house” of the gentry and, until the end of the first quarter of the nineteenth century, both reflected and influenced more popular music taste and repertory. It is generally accepted that much of the dance music and song airs regarded as the traditional music of the island of Ireland

had its origins in Scotland and found its way from there through published music collections bought and used by the upper classes. Much work requires to be done on this process in Ireland but Ulster may, on account of its geographical location and links to Scotland, have had an important role. Printed musical collections and manuscripts, journals, diaries, musical instruments, paintings and other records associated with the large houses may hold keys to understanding this musical migration.

Within a different layer of society, as clearly illustrated by the influence of Robert Burns, large parts of the Ulster community in the eighteenth century saw easy reception and ready absorption of music and verse from Scotland.¹⁶ The shared culture and processes behind this have received some attention from a literary viewpoint¹⁷ but there is still work to be done in relation to the music. The influential folksong collector Hamish Henderson wrote in 1956 after broadcasting on Scots song on BBC Northern Ireland and making contact with collectors in Ulster:

South-West Scotland and North-East Ireland may be said (from the point of view of folksong, at any rate), to form a single culture area. Investigation of Lowland folksong can hardly, therefore, be undertaken without reference to similar research-work across the water. (Henderson, in Porter and Gower 1995: 313)

Similarly, Billy Kay, writer, broadcaster and champion of the Scots language stated in 1994:

I would argue ... that the only major recognisable Scottish cultural community outside Scotland is the one in Ulster. It runs in a huge arch from the Ards peninsula of County Down, up through Antrim and north Derry, to taper out in the Laggan region of Donegal. In religion, music, literary tradition and especially language, it is thoroughly Lowland and Scots speaking. Its heartland covers a major swathe of Ulster and influences every other part of the province, both in the Republic and Northern Ireland. And it has been ignored. Whether through chronic Scottish introspection, inability to come to terms with the tensions in the sense of identity here at home, or embarrassment and fear over the present troubles, we have not given the Ulster Scots the intellectual analysis which the importance of their community deserves. (88-9)

Clear direction has already been given in the work of the exemplary song collectors who have worked in Ulster and further consideration of links to the Scottish tradition may be the key to re-propagating this outstanding heritage within Ulster-Scots music.

19th and 20th Centuries

While the post-famine immigration into Scotland from Ireland is well documented and reference is made to the musical implications of this and subsequent seasonal migration and settlement, there has been less recognition of the movement of Ulster Scots into Scotland. According to T. M. Devine in *The Scottish Nation, 1700-2000* “one quarter to one fifth of Irish immigrants, who were predominantly from Ulster in the middle decades

¹⁶ The Andrew Gibson collection at Queen’s University Belfast (MS 37), made by Gibson (1841-1931) from Ayrshire who settled in Belfast, contains chapbooks from Scotland, works relating to Allan Ramsay and Burns-related material.

¹⁷ See for example Ferguson and Holmes (2009), which contains a chapter on “commemorating and collecting Burns in the North of Ireland, 1844-1902”.

of the nineteenth century were Protestant, the direct descendants of the Presbyterian Scots who had settled in Ulster in the seventeenth century". (487) The musical implications of this, for both Scotland and Ulster, have yet to be explored.

3.9.2 Bands and their music

Band activity has a long historical pedigree, embraces some truly unique and distinctive aspects of music making and is an area of intense musical activity and participation in Ulster. It is highly appropriate, therefore, that the field should have already attracted a degree of academic historical and ethnographic research (Hastings 2003, Witherow 2006, Ramsey 2011). This body of work, which looks at the musical and human experience as well as at the symbolic and boundary marking roles of bands, could be readily developed in the future. A number of further potentially fruitful lines of study have been recognised by or suggested to us, as follows.

The early fife repertory and its survival

Late eighteenth-century printed sources, such as James Aird's *A Selection of Scotch, English, Irish and Foreign Airs* published in Glasgow, as well as military fifiers' manuscripts such as those that survive in collections in Scotland await detailed analysis and comparison with fife manuscripts and current performance from Ulster. It has been suggested that there is other fife and flute material in collections in Northern Ireland still to be studied, and we are aware of an early nineteenth-century manuscript of flute music compiled by a Scottish flute player living in County Antrim.

We suggest that there is still work to be done to place the Ulster flute bands into the wider historical and musical contexts of the British Isles. For instance, there is scope for comparative study involving the temperance flute bands in Scotland and Ireland, the political and trades flute bands in Scotland, the flute and drum playing accompanying the walking of burgh marches in Scotland, the surviving records of early nineteenth-century band supply accounts in Scotland, and the youth flute bands of the Boys' Brigade in Scotland.

The changing repertory and style of bands

There is sufficient material recording the repertory of bands at key stages in the past to allow an analysis and understanding of how these have changed over time. This applies to all types of band. Pipe bands, for instance, have come to embrace performance sets which include recently composed material from Scotland and elsewhere and traditional music popular in the modern Irish folk band world, in addition to the established diet of marches, strathspeys and reels.

How marching flute bands have developed their style and repertory has been touched upon by some researchers but there remains scope for further work, particularly concerning changing attitudes and behaviour. Jacqueline Witherow (2006) has argued for further ethnographic research, not just for musicological reasons but to help build trust, understand bands and assist in their development.

The so-called "Blood and Thunder" type flute bands are the least conservative and structured and are typified by a dynamic repertory. This is often directly influenced from Scotland and is therefore ripe for study.

Discography

Flute and drum bands have been recorded commercially since the 1930s, although there is as yet no comprehensive discography. Such research might include archival access and the release of a compilation of historical recordings accompanied by explanatory liner notes and illustrations.

Recording traditions

There may be older and residual band types and styles that are worthy of detailed recording. For instance, we have been told of the Skeleton Drum flute bands of south Co. Londonderry, a unique yet potentially endangered survival that spans the sectarian divide.

Pipe bands

Civilian pipe bands exist throughout the whole of the island of Ireland and there is a need for research on how the movement has developed, and diverged. This should, of course, relate to the influence of the army and the pipe band movement in Scotland also. The emergence of the pipe band in Northern Ireland in the period following World War 1, including the shift from flute to bagpipes, is one such area for exploration.

Pipe bands in Northern Ireland are ready for in-depth research considering their significance in the global piping scene. We have been advised of the Master's level work by Queen's University graduate Charles Noin (a Breton piper who played with the Field Marshal Montgomery Pipe Band) on the effects of competition which might be a starting point for others. Band research in Scotland is also in its infancy although a body of published material based on research on bagpiping is emerging. One model research project in Scotland is *Noting the Tradition*, an oral history project run by the National Piping Centre and supported by the Heritage Lottery Fund. Emerging themes include the importance of organisations such as the Boys' Brigade and the Boys Scouts in teaching piping in urban Scotland, and how this contrasts with the approach in more rural parts of the country as well as providing evidence of a strong surviving oral tradition.

Bands and the new media

It is clear that players of all types of band music are enthusiastic users of new technology employing YouTube and other social media by which they publicise and display their activities, including competition performances and parades. This is clearly a fascinating and highly current area of informal publication and archiving which merits investigation. Given the ephemeral nature of this material it would be appropriate to consider a scheme for harvesting a representative sample of it, perhaps co-ordinated through a library or archive service.

Local band material

We have been made aware of the fact that there are many collections of band-related material (scores, photographs, minute books, old instruments etc.) held by organisations or in private hands. This is in need of cataloguing, recording and conservation, particularly as bands change or pass out of existence. Some groups have already shared interesting material on websites but there is great potential for more in-depth study also. Press articles describing the demise of the pipe band tradition in Greater Belfast over the past 40 years suggest an area ready for more detailed investigation.

International comparisons

Band music is an international phenomenon and therefore there are many opportunities for comparative studies of fife, flute, accordion and brass/silver band music and activity.

Given the long history of the Orange Order in Scotland and the fact that there are a considerable number of flute bands operating there with a separate infrastructure of publications, commercial recordings and events, the potential for comparative research is obvious.

The orchestral flute

The playing of orchestrated music by concert/amateur flute ensembles is a strong element in the Ulster music scene (including instrument manufacture) and has a presence in Scotland too. Recent years have also seen a development of “flute choir” activity in other parts of Europe. It has been known that Scottish outfits led many of the important modern developments in the instrumentation of such bands. We are advised that the full history of this musical genre has yet to be written and that there are scores, as well as the testimonies of current and past players, to be gathered.

The brass band movement in Northern Ireland

Although now relatively well researched in England and Wales, with work currently taking place on the tradition in the Scottish Borders, we are not aware that the brass band movement has received detailed attention in Northern Ireland. Questions such as “Is the tradition simply an adjunct of that of the UK mainland?”, “Does it have any unique Ulster history or characteristics?” or “Can brass and silver bands be termed Ulster-Scots?” might be addressed through research.

Other collective music-making

There is a strong tradition of marching accordion bands that play from part music in Northern Ireland which merits further investigation. There are other areas of collective popular music making, such as the choral movement which emerged in the nineteenth century and may have had or still have a presence in Northern Ireland, that await historical and musicological research.

3.9.3 Research on performance

New and emerging performance forms and settings

Our attention has been drawn to isolated and sometimes short-lived initiatives to explore new ways of musical expression through bands. For instance, the previously mentioned flute and drum band The Hounds of Ulster embraced alternative approaches to repertoire and presentation. There are also contemporary projects involving composers working with bands. Examples of innovation and change are always worthy of research.

Performance-based research

There is considerable scope for the experimental development of an Ulster-Scots repertoire through historically-informed performance. A flute or pipe band, for example, might wish to explore and put together a programme for performance or recording based on research of surviving records and sources. Such initiatives are a common feature in traditional music revivals elsewhere with ensembles often gaining prestigious and international performance opportunities on account of their unique yet “authentic” offers. The contemporary Scottish bagpipe ensemble Seudan might be a model:

The music is alive and vital, closely related to its old natural step dance rhythms while the piobaireachd follows the song versions from which they originated. The arrangement and delivery of their repertoire is directly influenced by the music of the Western Isles of Scotland and the East Coast of Canada. The pipes played are

matched copies of The Black Set of Kintail, made in 1785 and housed in The Inverness Museum. They have been measured and reproduced by Hamish and Fin Moore. They play in concert pitch A (440) and are made in ebony and mounted in solid silver. (Seudan.com)

Performance practice drawing upon historical research might also be informed by direct culture contact and interaction. We have noted the great emphasis placed by people in Northern Ireland on the potential musical links between Appalachian and Ulster fiddling, credited to the Scotch Irish who emigrated there. There may be a model for consideration in the work of noted Scottish fiddler Ian Hardie (1953-2012) as can be heard on his CD *Westring*. Hardie explored similar links to Scottish music by playing North American music in a Scottish manner and working with Appalachian fiddlers to explore how Scottish material works in their tunings and playing styles. We are delighted to note the forthcoming conference *Wavelengths: The Irish, the Scots-Irish and the Story of American Music* to be held in December 2013 at University College Dublin and hope that this will include and help stimulate further relevant practical and academic explorations.

3.9.4 The Ulster-Scots Folk Music Revival

The development and promotion of music under the Ulster-Scots banner has been happening for some time and a second generation of musicians is now coming forward. The whole phenomena would be worthy as a case study of a revival with more detailed study in a number of areas.

The modern folk band

A detailed analysis of the processes behind the pivotal Ulster Folk Orchestra, its spin-off The Ulster Scots Experience, and other ensembles is currently timely while most of the key protagonists are available for interview and material is available for gathering and archiving. Some work has been undertaken in this area already.

The Ulster-Scots fiddle revival

There is a long tradition of fiddle playing in all areas and communities in Northern Ireland but the instrument was lost to the Protestant generation that grew up during the Troubles. The past decade or so has seen a rehabilitation of the fiddle in some areas which might merit investigation in the future.

Cross-community cultural initiatives

There have been a number of music-focussed cross-community cultural initiatives over the past ten years. This may be an appropriate time for a detailed assessment of their successes and enduring affects.

3.9.5 Dance and dance bands

Scottish dance music

We are aware that in the early twentieth century, gramophone recordings and broadcasts of Scottish traditional dance music were highly popular in Ulster. This saw the music become an integral part of the culture, with people buying accordions and records by mail order from Scotland as well as through local outlets. Research might consider if this was simply due to geographical proximity or whether there were other forces influencing reception, including the resurgence in Ulster-Scots identity that took place in the early decades of the twentieth century.

Social dance

As was noted in the 2004 audit, older varieties of social dance may have survived in some rural areas and it is appropriate that these should be recorded where possible. This could input into the revival of such activities. The influence of the Royal Scottish Country Dance Society (Northern Ireland branch) which began in the mid 1920s and is also engaged in the promotion of social dance, albeit in a formalised way, could be explored.

Dance bands

In the past, social dance was always accompanied by live music. Research could tell us much about how dance ensembles were made up and run including their musicians' activity in, and links with, marching bands and their repertoires. The ways in which professional dance bands cater for different markets and client groups (Irish, Scottish, modern etc.) might be another area for study. There are a number of contemporary Scottish ceilidh bands working in Northern Ireland who are busy in the wedding market. Some of this stems from Northern Irish students studying at Scottish universities and experiencing Scottish dancing while there. Dance selection, musical repertoire and instrumentation, the use of callers, and the programming of events are all topics that would merit exploration.

The accordion and its music in Scotland and in the Republic of Ireland have been researched in depth but we are not aware that there has been any detailed work in Northern Ireland outwith the Irish traditional music sector.

3.9.6 Tradition bearers and community traditions

Individual musicians

We have been made aware of a number of exceptional individual musicians who might merit the term "tradition bearer" or who have musical histories, abilities or approaches which make them worthy of recording and study. There has already been exemplary work in this area which demonstrates its value and sets standards for others.

Local traditions

As with individual musicians there are local traditions which are worthy of detailed recording. Cyril Maguire's *Hidden Fermanagh: Traditional Music and Song from County Fermanagh* (2003) and Nigel Boullier's *Handed Down* (2012) are exemplars relating to instrumental music. Local song studies and collections include Jackie Boyce's *Songs of the County Down* (2005). As mentioned above, well directed research into local and individual music-making would merit support from funders.

Orange musical traditions

The Orange Order is so strongly associated with the marching band tradition that other musical activities which must have been practised in the organisation, such as dancing and concert events, have been overlooked. Hastings (2003) has drawn attention to the previous existence of Orange Order balls, and to song and dance within that context, and John Moulden (2009) has offered convincing arguments for the existence of a very rich song tradition which demands to be explored in depth. Within the Ulster-Scots community, the Orange Hall is often the hub of the community in rural areas. The importance of the Orange Hall as a venue in the past, and its continuing importance at the present as a venue for concerts, musical tuition, and as a rehearsal space, would merit investigation. Aspects of this have indeed been highlighted in the RSM McClure Watters 2013 report.

3.9.7 Traditional song

The songs of Robert Burns are very popular in Ulster and an area that may merit further investigation is the role of the Burns Clubs (e.g. The Belfast Burns Club, and The Harland and Wolff Burns Club – a working-men’s club, also in Belfast). Children’s songs, street songs and lullabies are also of interest, both historically and in the contemporary context. Links with Scotland are evident, for example, in some of the material in Hugh Shields’s, *Shamrock, Rose and Thistle*. Children’s songs are invaluable in a revival as they allow immediate involvement with the youngest participants and provide the opportunity to reintroduce older material and language. The traditional Child ballads and broadside ballads are also very important (see the chapter on “Song Sources, Traditions and Ideologies” in Cooper, 2009). There may remain a considerable amount of other material, including modern song and verse, still to be published and collected, including songs connected with the Troubles (Dowling 2011).

3.9.8 Sacred song

Metrical Psalm singing

Unaccompanied metrical psalm singing in four-part harmony takes place within the worship of the Reformed Presbyterian community (see the notes for teachers online at http://www.bbc.co.uk/northernireland/schools/11_16/music/traditions/pdf/series2/notes03.pdf) and is found in the counties of Antrim and Down. In Belfast, the singing can be heard at the Reformed Presbyterian Church, Shaftesbury Square. The singing is led by a precentor who sets the tempo and the congregation use *The Psalms for Singing – A 21st Century Edition*. The Reformed Presbyterian Church of Ireland website gives further information on the tradition (<http://rpc.org>), and a CD publication of Scottish Presbyterian Psalms (in 5 volumes) by the RPC choir of Northern Ireland gives audio examples. It is our understanding that some recent research has been undertaken on this tradition, but there is, no doubt, further scope for enquiry.

Protestant evangelical song

The songs of the American-originated evangelical revivals of the 1880s onwards came to Ulster via Scotland and were to form a large component of popular musical taste until well into the twentieth century. The success of this genre can be explained by its use of traditional and popular airs and of vernacular (including Scots) language, and by its informal presentation in community venues and dissemination via gramophone records. Some work, including revival of the old songs, has already been undertaken in both Scotland and Northern Ireland. This confirms the existence of a rich and lively song culture worthy of further research.

3.10 Recommendations and action plan

The commission for this scoping study called for an action plan for the development of the Ulster-Scots music sector. While the following are offered as suggested elements for a plan it is recommended that such an initiative should be generated within the community, perhaps through the recommended Ulster-Scots music forum, working in partnership with the principal agencies in the areas of policy and funding. This should be a time-based strategy based on a realistic appreciation of available resources. The plan should include, at its heart, a vision which clearly and succinctly paints a picture of a successful and thriving Ulster-Scots music sector.

3.10.1 Archives, resources and access

- Provision should be made for archiving, curating and understanding sound recordings, paper records, photographs, ephemera and other material relating to Ulster-Scots music traditions.
- It is recommended that this is developed using existing infrastructure and expertise rather than through the establishment of a wholly new facility.
- The facility, located at an accessible site, should include a listening/information access point for general visitors, tourists, students and school parties. Material should also be replicated via the internet. Models of how traditional music can be disseminated online include Tobar an Dualchais (<http://www.tobarandualchais.co.uk/>) and RareTunes (<http://www.raretunes.org>) in Scotland, the Inishowen Song Project (<http://www.itma.ie/digitallibrary/about/inishowen>) in Ireland, and the British Library Sound Archive (<http://www.bl.uk/reshelp/findhelprestype/sound/wtmusic/worldmusic.html>) in England.
- The facility should house and make available material currently hosted by the BBC Northern Ireland, especially if the corporation decommissions its Ulster-Scots online presence.
- Planning for the facility should be developed in consultation with existing stakeholders and experts, and a collaborative venture considered.

3.10.2 Collecting

- Community-based collecting projects gathering oral histories, music, dance etc. should be established. Material resulting from this should be published and, where possible, shared on the internet to raise awareness and promote accessibility.
- This will require the development of capacity within communities to undertake the work including the provision of training. A relevant model is the EERC (European Ethnological Research Centre) project in Dumfries and Galloway run as part of the Regional Ethnologies of Scotland Project, which trains local people in fieldwork methods including protocols, ethics, and the keeping of a reflective diary (see <http://www.dandgstudy.blogspot.co.uk>)

3.10.3 Music forum and its roles

- Consideration should be given to the creation of an Ulster-Scots Traditional Music Forum involving stakeholders from across the spectrum of music organisations.¹⁸ A model might be the already established Traditional Music Forum of Scotland (<http://www.traditionalmusicforum.org>).
- The forum could provide advocacy, lobbying, media liaison and strategic direction for the sector, including progressing the findings of this report.
- The forum could be a means of promoting enhanced provision for the integration of Ulster-Scots music into formal education.

3.10.4 Ulster song

- Recognition should be given to the rich tradition of song and verse that developed and flourished in Ulster and to its potential.
- Full use should be made of song to connect with aspects of language, history, place and local identity. Song can be celebrated, taught and shared through workshops, concerts, collecting, research, interpretative work and publication.

¹⁸ This would in turn feed into the wider whole-community traditional music forum proposed in the Arts Council of Northern Ireland *Draft Music Strategy*.

- In addition to solo song, the potential of group singing or choirs, both formal and informal, should be pursued.
- The potential of song as a key to the dissemination of Ulster-Scots music through formal education should be developed.
- The creation of new songs within the tradition or using the tradition as a starting point should be stimulated and encouraged.

3.10.5 Teaching and learning

- A programme should be developed for generating and accrediting indigenous music tutors as an alternative to the short-term importation of teachers from Scotland and elsewhere.
- The potential of the graded examinations of The Royal Conservatoire of Scotland in Scottish Traditional Music and of The London College of Music in Irish Traditional Music and in Scottish Traditional Music should be further explored. Other opportunities include the Open College network (<http://www.nocn.org.uk>), where organisations can develop their own syllabus for accreditation.
- Opportunities for third level education of traditional musicians should be explored through liaison with established providers.
- Consideration should be given to the establishment of scholarships or bursaries for Northern Ireland students able to gain access to courses and programmes.
- The foregoing could be complemented by increasing the availability of non-formal learning opportunities, e.g. annual intensive learning events such as those which have been run with considerable long-term success at Sabhal Mòr Ostaig on the Isle of Skye (The Alasdair Fraser Fiddle School) and at Glencolmcille, Donegal (Donegal Fiddle Summer School).
- Ongoing financial support for tuition throughout the year at community level is vital.
- Support for groups and bands is also central given their important role in long-term musical development.
- The editing and publication of an authoritative, representative collection of Ulster-Scots tunes and settings based on manuscript and transcription sources, including supporting background information, is recommended.
- The provision of adult learning in Ulster-Scots music should be pursued. This has been an area of growth in Scotland and elsewhere as people discover their cultural roots and seek to express this through music, usually in a supportive and communal setting. Many such players are returners to music who, for whatever reason, had abandoned it previously. Adults can also be bearers and transmitters of knowledge relating to the culture. It is worth noting that the ACNI *Ambitions for the Arts: A Five Year Strategic Plan for the Arts in Northern Ireland 2013-2018* (2013) contains the target to “increase the number of funded projects aimed at older people”. (15)

3.10.6 Outreach and dissemination

- The outcome of research into aspects of Ulster-Scots music, as recommended in the previous section, should be published in a compendium comprising chapters on each of the principal elements of the tradition. This should meet the highest academic and production standards.
- Ideally, this should include (perhaps through a companion volume) comparable chapters on Scottish and Irish traditional music with discussion of the musical interrelations.
- An authoritative, well-produced series of CDs on aspects of Ulster-Scots music should be established. A house style based on high-quality graphic design, background context and scholarly research should be the ideal. The Ulster Historical Foundation CD and booklet on John Kennedy (which is itself part of a series) could be a model here, as could

The Scottish Tradition Series established in 1971 at the University of Edinburgh, which draws on material held in the School of Scottish Studies Archives.

3.10.7 Tourism

- The market for music-based tourism requires to be understood and strategically planned for.
- Proposals should take account of and be integrated with the overall tourism strategy for Northern Ireland.
- Events listings should be readily available for tourists and marketing should address the needs of visitors seeking music.
- National marketing campaigns should include visual references to Ulster-Scots culture including music. Promotional material for Northern Ireland should make specific reference to Ulster-Scots music.
- There are many existing events that have the potential to attract tourists. These include community parades, festivals and summer schools. Some would benefit from improved public awareness through a marketing strategy sensitive to not changing the nature of the event to the extent that its “authenticity” is put in doubt.
- An access point/resource hub for Ulster-Scots music (with material replicated on the web) as discussed earlier could help inform and promote music tourism opportunities.

3.10.8 Promoting a distinct Ulster-Scots musical identity

- In all activities, thought should be given to recognising, developing and celebrating that which, in a musical sense, is unique to the Ulster-Scots rather than simply adopting Scottish or Irish musics.
- The Ulster-Scots music sector should aspire to being in a position to offer a themed concert programme to major international events at home and abroad (such as the annual Celtic Connections festival in Glasgow) to showcase and promote understanding of the traditions. This might be achieved through the use of a flexible Ulster-Scots touring party, giving different people the opportunity to programme the music and to perform it.
- The proposed Ulster-Scots music forum has a role to play in educating the media on the nature of Ulster-Scots music.
- A satellite of the annual Celtic Connections Festival (Glasgow) could be considered for Belfast, an ideal venue being The Waterfront Concert Hall (c. 2000 seats), which is comparable in size to the main auditorium at the Glasgow Royal Concert Hall. Celtic Connections takes place each January and includes, in its extensive programme, events connected with Robert Burns celebrations on the 25th of that month. Musicians from the Scottish diaspora (e.g. from Cape Breton) who are performing in Glasgow could easily be brought to Belfast for the satellite events.
- This would also present broadcasting opportunities, and the Ulster-Scots Broadcast Fund (involving DCAL and implemented by NI Screen) for programme makers may be relevant here.
- Production of a promotional DVD for the music aimed particularly at influencing the attitudes of the media is recommended. See, for example, *Traditional Music in Scotland* produced by the Traditional Music Forum of Scotland (<http://www.youtube.com/watch?v=88-ipyBDD0I>).
- Recognition should be given to the important role of figureheads in music revivals. Although such a person might obviously be a musical figurehead, distinguished academics, writers, broadcasters, commentators and artists from other genres can also fulfil such a role.

- While Ulster-Scots music was not specifically addressed by the recent DCAL/Invest Northern Ireland report on the music industry, the role of the sector could be investigated and included in future studies.

4. Literature review – Ulster-Scots music traditions

Some of the items below have been mentioned earlier in the text. This section gives more detailed information on each publication, elucidating its content, and demonstrating the current state of research.

Ackrill, Judith and Nod Knowles *Arts Council of Northern Ireland Music Review and Strategy* (September, 2011),

see http://www.artscouncil-ni.org/compliance/2012-2013/musicstrategy/music_review.pdf

Based on research undertaken by consultants in March to June 2011, this report identifies Northern Ireland's traditional indigenous music and song heritage as stemming predominantly from Irish traditional, Ulster-Scots and the bands sectors. Separating out large-scale marching and concert bands, which are given more detailed consideration elsewhere, it is concerned with the two remaining strands which it says have become politicised, despite much evidence of musicological and pragmatic interaction between the two. Existing Arts Council funding for traditional music through festivals and assistance for education and outreach schemes is discussed with specific examples including requirements that programmes should be inclusive. The parallel role of the Ulster-Scots Agency in supporting education and festivals is acknowledged as is that of the Ulster-Scots Community Network as an umbrella organisation. The lack of specific provisions for training teachers and tutors in traditional music is noted. The success of the Scottish *feisean* movement as a focus for youth development in traditional music is offered as a model that might have some applicability in Northern Ireland and attention is drawn to the value of Scotland's Traditional Music Forum. Traditional music, although diverse, is seen as the strongest artistic mark of identity and thus merits a high priority at national and government level. However, in order to ensure that it is properly understood and to assist the sector and the decision making of public agencies, the report recommends the commissioning of a full audit of the sector. The consultations with traditional music groups found strong requests for increased financial support on account of both current financial pressures and expansion in the sector. The crucial, if fragile, role of volunteers within the sector is stressed as is the value of staff development. A rigid strategic plan is not considered appropriate but it is proposed that a lead is taken from Scotland and a forum for traditional music organisations is developed over time to explore the potential for collaboration, shared resources, advocacy, and mutual development. It is suggested this could also be a means of collectively stressing the value and use of traditional music in formal music education and issues of tutor and teacher training and accreditation. Reference is made to the effectiveness of existing links and interactions with musicians and organisations in Scotland and the Republic of Ireland and the scope for further joint initiatives and sharing of experience and resources.

Arts Council of Northern Ireland *Exploring Trad*, DVD Rom (Belfast, 2005).

This multimedia publication offers an in-depth introduction to the traditional music, song and dance of Ireland but with an emphasis on that of Northern Ireland. A high quality publication, it was the result of a special Arts Council of Northern Ireland initiative to support the growing popularity of the traditional arts. It was produced with the help of the Council for the Curriculum Examinations and Assessment (CCEA) with the aim of making a significant contribution to the education curriculum in Northern Ireland, as an important teaching tool and as an aid to students. The content was researched and compiled from a variety of archival and other sources by the composer, musician and broadcaster Neil Martin. The disk includes over 600 minutes of video and audio content, plus ten hours of interactive material.

Arts Council of Northern Ireland *The Arts of Irish and Ulster Scots: Ulster-Scots Consultation* (Belfast, April 2005),

see http://www.artscouncil-ni.org/departs/all/report/research/art_of_ulster_scots.pdf

The report was the product of an extensive programme of interviews and other research carried out during 2002 and 2003. The aim of the study was to audit and analyse the requirements of the arts delivered by and for the Irish and Ulster-Scots language communities to provide a comparative review of the situation on the ground with specific regard to activities, audiences, boundaries and development needs. Through this it was hoped to establish a firm base for policy making and strategic development from which activity programmes might be created that would underpin sustainable art form engagement for the long-term. It was found that there was a lack of confidence as to the definition of Ulster-Scots traditional music, this

being a basic issue that had to be tackled before there could be any development in this area. The extensive recommendations and conclusions included, crucially, the adoption of “official” definitions of both the traditional and the Ulster-Scots arts:

Traditional arts: Music, dance, storytelling etc., that has its genesis in the various cultural influences that have impacted on the arts activity practised by the people living on the island of Ireland over centuries and is clearly identifiable as being rooted in England, Lowland Scotland, Gaelic Ireland and/or Gaelic Scotland.

Ulster-Scots arts: Arts activities with mainly Scottish roots (i.e. arts activities relating to the Scots language in Ulster; distinctive non-linguistic arts originating in the Scottish tradition but which may have developed differently in Ulster), which would be recognised by those who define themselves as Ulster-Scots as part of their tradition, and also, arts activities (irrespective of their roots) common within Ulster-Scots communities and important as a means by which the community defines itself. (3)

The consultation suggested that Ulster-Scots should be recognised for its role in providing a cultural underpinning to the Protestant community but that it should not be limited to that group or the programme of cultural restoration. The public sector should mainstream Ulster-Scots, particularly with regard to the engagement of schools with Ulster-Scots culture and heritage (including language). The creation of medium-term arts development posts in Ulster-Scots communities should be considered a priority, and investment in research to create a body of knowledge as to what constitutes Ulster-Scots arts should be supported on an art-form specific basis and its results made available through, for example, museums, galleries and archives. It was also recommended that:

- The development of the arts in schools should be a priority;
- Sufficient recognition should be given to the need for Ulster-Scots music to “catch-up” in developing on-the-ground resources;
- Arts development should be seen as only part of a continuum that includes wider history and heritage which also needs to be explored, developed and resourced;
- The often negative media needs to recognise its responsibilities to the Ulster-Scots community in a way that is equitable with its treatment of the Irish language community; and
- The Ulster-Scots community should be encouraged to be continually self-critical of the extent and nature of its restoration activities.

Support was required for research to define Ulster-Scots traditional music in terms of style and repertoire from which teaching infrastructure might be developed and more small-scale music events enabled. It was suggested that practical support, in the shape of funding, full-time administrator posts and support with training and skills development was required to raise standards of performance and musicality in the flute bands sector, to exploit the social, economic and audience potential of piping and to support the development of new forms of activity and presentation. Scottish country and Highland dance were recognised as offering opportunities for increased public engagement across the age groups although help would be required to train and support teachers and musicians so that more classes might be offered in more places. Projects were proposed to record and preserve old dance forms and their music.

Arts Council of Northern Ireland *Draft Music Strategy 2013-2018* (Belfast, 2012),
see https://www.artscouncil-ni.org/compliance/2012-2013/musicstrategy/music_strategy.pdf

Based on the strategic review of the music sector undertaken by consultants Ackrill and Knowles (2011) for the Arts Council of Northern Ireland, the draft strategy gives less attention to opera and the band sector as these have been the subject of separate earlier reviews. Eleven areas of priority are identified including the traditional arts, which are given special attention. There is a close match between the recommendations of Ackrill and Knowles in the three recommendations specific to traditional music:

- Commission a full audit of traditional music to inform the Arts Council’s future planning and advocacy for increased support and profile (Years 1-2);

- Draw traditional music organisations into a forum to explore the sector’s own aspirations and proposals for development, and encourage them to act as a cross-community advocacy group for the inclusion of traditional music in formal education (Year 1 and ongoing); and
- Work with the traditional music sector to facilitate cross-border contact leading to joint projects and/or sharing of resources with the Republic of Ireland, Scotland, the rest of the UK and other relevant territories (Years 2-5).

The strategy is also concerned with music and cultural diversity that cuts across many areas of interest and the full portfolio of funding schemes. There is a commitment to identifying culturally diverse musical activity and ensuring that it enjoys equal respect and opportunity. This is backed by aims to encourage existing music promoters to present a wider range of music traditions to their audiences, to support touring and audience development opportunities which broaden the musical menu in Northern Ireland, and to actively encourage appropriate community music and educational organisations to work with minority ethnic communities and their musical cultures.

Bell, John *Parades and Protests: An Annotated Bibliography* (Belfast, 2007).

Published by the Institute for Conflict Research. Supported by Belfast Interface Project, The Community Relations Council and Belfast City Council this annotated bibliography was aimed at community groups and organisations working on the subject of parades and associated issues as well as at policy makers, researchers and academics. It is a resource for those wishing to trace and understand the dynamics of marching disputes and the various initiatives that have been undertaken in relation to these. All of the principal writings (almost 90 published since the 1980s) on parades and protests were identified, summarised and reviewed including major policy documents, community publications, academic papers and books that focus on the contemporary culture of parading. The publication is therefore invaluable for those seeking the recent historical background to parading in Northern Ireland and to issues surrounding the marching tradition in practice. While concerned principally with the many technical, policing and public policy aspects of parading the review does include a number of key texts relevant to music which have informed some of the more recent material reviewed in this scoping study. Among these are Radford’s “Drum Rolls and Gender Roles in Protestant Marching Bands in Belfast” (2001) and Witherow’s “The ‘War on Terrorism’ and Protestant Parading Bands in Northern Ireland” (2005) which can be seen as the first of a series of emerging ethnographically-based texts on the subject.

Boullier, Nigel *Handed Down* (Ulster Historical Foundation, 2012).

This book is concerned with the largely unrecognised “country fiddle” tradition as practised in Co. Down between 1800 and the 1960s. It is delivered through extensive contextual material, biographies of musicians and a comprehensive survey of the repertory, much of which is Continental, Scottish and Irish in origin and firmly linked to dance. Although seventy percent of the musicians featured in the book are likely to have been from a Protestant background there is no argument to suggest that this represents a specifically Ulster-Scots tradition. The volume is exceptional in its scope and detail, and its value in drawing attention to an ignored legacy is underpinned by its design and presentation, the quality of which cannot be overstated.

Boyce, Jackie *Songs of the County Down* (Donaghadee, 2005).

A collection of songs relating to Co. Down gathered and annotated by an established singer and instrumentalist. The songs cover a wide range of themes including emigration, love, Orange and Irish politics, local events and industrial tragedies, recreations and local characters. Some of the material is in Ulster-Scots. The texts have been gathered from a variety of sources, both written and oral, in a process which draws upon the work of both noted collectors and the less well known such as Sandra Gilpin of Comber who has “tirelessly researched the local poets of the nineteenth century”. (Her work is also to be heard in a BBC broadcast on the Ulster-Scots poets Robert Huddleston from near Moneyreagh and Francis Boyle of Gransha, <http://www.bbc.co.uk/ulsterscots/library/sandra-gilpin-on-huddleston-and-boyle>). This handsome production is an example of what can be achieved in collating and disseminating local song. The compiler talks of his work on a BBC broadcast at <http://www.bbc.co.uk/ulsterscots/library/jackie-boyces-historic-songs-of-county-down>

Boydell, Barra and Harry White (eds) *The Encyclopedia of Music in Ireland* (Dublin, awaiting publication). Drafts published online at <http://qub.academia.edu/GordonRamsey>

This resource includes entries by Gordon Ramsey on “Lambeg Drum” and “Music and Loyalism” with comprehensive references and discographies. The former notes how in the early 21st century, there has

been renewed interest in Lambeg playing associated with the “Ulster-Scots revival” with the instrument often used to represent Ulster-Scots or Protestant culture. It is not known at this stage whether there will be further entries relating to Ulster-Scots music.

Cooper, David *The Musical Traditions of Northern Ireland and its Diaspora: Community and Conflict* (Farnham, 2009).

This is a highly important part of the literature surrounding the music of Ulster as it attempts to provide a comprehensive social, musical and historical overview of all the musics that might be considered traditional including song, instrumental and sacred music. It is particularly valuable in its analyses of published and performed music examples, its drawing together of information on tradition bearers, its survey of the key research already undertaken, and its suggestions for future work. Chapter 3, for instance, is concerned with performance practices in Northern Ireland and notes how the historical record is uneven, and that where there are notations and recordings these should not be assumed to represent local rather than individual practices. Some general assumptions are offered including those on Scottish repertory and stylistic influences in the fiddle music of Donegal and Tyrone. The book rightly notes how “much of the literature on Irish music has paid scant attention to the Highland piping tradition in the north of Ireland, or for that matter Ireland as a whole, despite the widespread use of the instrument and current popularity.” (66) Cooper also surveys the principal modern collections and texts relating to non-Irish language folk song in Ulster including those of Sam Henry (as published by John Moulden, 1979, and Gale Huntington, 1990), The B.B.C. (Seán Ó Boyle, Seamus Ennis and Peter Kennedy), Robin Morton (1970, 1973), Cyril Maguire (2003), Paddy Tunney (1991), Cathal Ó Boyle (1979), Hugh Shields (1981, 2011), Len Graham on Joe Holmes (2010), and Jackie Boyce (2005). Reference is made to the relatively recent adoption of “Ulster Scots” as a “specific cultural, linguistic and ethnic label in Northern Ireland” (96) and to the establishment of the Ulster-Scots Agency with its aim to “promote the study, conservation, development and use of Ulster-Scots as a living language; to encourage and develop the full range of its attendant culture; and to promote an understanding of the history of the Ulster-Scots” (97). This leads to a discussion of the role and challenges faced by revivalist musicians from within the community over the preceding decade. It is suggested that the Ulster-Scots concept is being “used to encourage people who previously saw themselves simply as Northern Irish Protestants to regard themselves as being allied to a wider community, and one which has had a very influential role in the development of the culture and social and political structures of America” (157). It is also argued that, just as Celtic identity in an Irish context is largely a construct, then so is Ulster Scots, while underlining that those who regard themselves in these contexts are not being singled out as inauthentic or dishonest. The danger of adopting a “homogenised view of Scottish culture” (158) is stressed. The author finds Martin Dowling’s analysis of the construction of Ulster-Scots culture and music (as covered elsewhere in this review) extremely persuasive, as well as how he identifies in this “the vacuuming up of all the Scottish markers that were previously seen as part of a collective culture” (language, piping, Robert Burns etc.) (160) combined with a failure to focus on Ulster itself which has an undoubted rich and complex musical heritage. In his concluding remarks, Cooper’s is an essentially optimistic view of the music of Ulster and its potential:

The traditional music of Northern Ireland interweaves the ethnic, political and religious divides across national boundaries and continents. It simultaneously separates and unites, proposes and refutes difference. It has a rich, generous and heterogeneous repertoire that draws on much that is beautiful in Irish, Scottish, English, American and other sources. Some of it is “pure”, looking back to relative antiquity, but much more gloriously impure, forged in the positive and negative interactions between cultures whether “native” or “immigrant” (2009:160).

Cooper, David “Fife and Fiddle: Protestants and Traditional Music in Northern Ireland” in John Morgan O’Connell and Salwa El-Shawan Castelo-Branco (eds) *Music and Conflict*, pp. 89-108 (Illinois, 2010).

This chapter examines music within the diverse communities of Northern Ireland and explains how traditional music became polarised during the twentieth century. Comparative musicology is employed to demonstrate how repertory and practice was previously shared between different communities even where it was being used to support or further different ends and identities.

Dowling, Martin “Confusing Culture and Politics: Ulster Scots Culture and Music,” *New Hibernia Review*, 11.3, 2007, pp. 51-80.

This paper considers the position after the Anglo-Irish Agreement of 1985. It notes the success of nationalist cultural programmes and institutions in taking advantage of the emerging policy context on account of the capacity and experience existing within their organisational and political culture. This is contrasted with the slower reaction within the Protestant community, the reasons for which are explained.

The Unionist cultural response to this deficit is charted including the establishment of the Ulster Society in 1985 and there is discussion of the late twentieth-century decline in the identification of Protestants with things Irish backed by evidence from fieldwork undertaken by the author and by Vallely (2008). The “narrowing boundaries of ownership” (57) of traditional music is explained as being largely due to a loss of opportunities for social interaction and participation as a consequence of the Troubles rather than through any ideological agenda or “stealing” of the music by nationalists or a simple “tuning out” by Protestants as some have suggested. In any case, traditional music was already changing in the 1970s: it was becoming more commercialised, the scene was being driven from Dublin, and the music itself was being played in a faster, more modern and rock-infused manner. Style was increasingly mediated through organisations such as CCE and RTE and the music of the west of Ireland was being privileged as more authentic. There was a rapid widening of repertory, increased contrast between grass-roots sounds and what was being broadcast, and the older tradition bearers of the north east of Ireland were given scant attention. Protestants often overstated the political intent of the Irish music revival on account of the fact that much of its own communities’ vernacular music-making was closely associated with political commemoration. Furthermore, there was a rejection of the folk revival which was seen as close to the Left (associated with civil rights and protest movements) and Protestants saw little to interest them in its “somewhat apolitical and diffuse sense of ‘Irishness’”. (58) The author considers the emergence of the Ulster-Scots movement, initially centred on language, which was followed, eventually, by official definition and establishment of the cultural boundaries contained in the report *The Arts of Irish and Ulster Scots* of 2005. It is suggested that the implications of this included the loss of recognition of some key components of shared music in Ulster such as the song tradition “which is not only the strongest strand of traditional arts in the region but also one that has enjoyed notable influence outside the province” (63) and a “cherry-pick” and claiming of Scottish areas of Ulster tradition by the Ulster-Scots community. Also, the subsequent policy saw support and funding polarised between communities with a reduction in cross-community activity. Having provided this context the author seeks understanding through the work of several postmodern philosophers and cultural critics. These include the application of the Lacanian concept of “suture” to help explain “the process by which one, rather than another, set of cultural practices and artefacts ... come to have symbolic efficiency in the political field.” (64) There is detailed consideration of the musical stage production *On Eagle’s Wings* to illustrate the processes at play, and the author concludes that the Ulster-Scots programme faces many challenges including the fact that Irish and Scottish cultures are already interlinked and co-dependent in a myriad of highly complex ways at all levels and are themselves highly dynamic and constantly changing. There is consideration of the practical and aesthetic implications of the promotion of an Ulster Scots music. The author sees the politicising of culture as widening the gap between those who exercise “thin” identification with the traditional arts and those who engage directly with them. This can result in resentment by some of the official “bureaucratically sponsored version of Ulster Scots built on the importation of Scottish practices” (79), in the artificial maintenance of musicians and activities tied in to officially supported projects, in more limited and tightly constrained performance opportunities for outstanding talent, and in the forcing underground of those who wish to guard and protect their perceived authentic repertory and styles. The author concludes with the view that traditional music has a fragile relationship to culturally or ethnically defined identity, to cultural politics and to aspects of the aesthetic experience which can be both powerful and deeply ambivalent. He offers a set of personal, social and artistic skills necessary for successful practice in the traditional arts that invariably require only a minimum of “rational” scripting and preparation. These, he suggests, when recognised and nurtured, carry the key to successful output in the traditional arts of all communities and can also carry lessons for politicians and policy makers.

Dowling, Martin “Fiddling for Outcomes: Traditional Music, Social Capital, and Arts Policy in Northern Ireland”, *International Journal of Cultural Policy*, vol. 14, no. 2, 2008, pp. 179-194.

Based on his experience as a musician, academic and worker in the field of traditional arts policy and funding in Northern Ireland, the author notes how arts development policies increasingly require that funding of arts organisations is linked to social outcomes beyond those of their arts purpose. This, he suggests, is particularly true of the traditional arts in Northern Ireland which have been “drawn into a politically ambiguous discourse centred on the concepts of ‘mutual understanding’ and, more recently, ‘social capital’”. (180) The situation for these arts organisations is compounded by the difficulty of having to prove the intrinsic benefits of their programmes as well as those extra-artistic benefits beyond the fundamental aesthetic experience they provide. The paper looks at how these policies have evolved and considers the dangers and contradictions in the use of the term “social capital” and how, with reference to recent studies and scholarship, it might be usefully rehabilitated. In the privileging of the accepted values of “social capital” of connectedness, of co-operation and of awareness of community and history, and in promoting the significance of the traditional arts to the “social ecology” of communities, he argues that there is a need for further reflection on “whose connectedness, in what political context, and through what

effective cultural and aesthetic means?” (190) There is also a call for focussed research on the social and public benefits of the arts which is a particular priority for the traditional arts. Examples of the types of positive practical projects that the author or the Arts Council of Northern Ireland have had a hand in supporting are offered, including several publications reviewed here such as the Exploring Trad DVD (ACNI, n.d.), Maguire (2003), Hastings (2003) and Valley (2001).

Dowling, Martin *Folk and Traditional Music and the Conflict in Northern Ireland* (Belfast, 2010).

This booklet is one of the Troubles Archive suite of essays commissioned by the Arts Council of Northern Ireland from a number of practitioners and commentators towards a web-based resource on the ways in which the Arts reflected the Troubles in Northern Ireland (see: <http://www.artscouncil-ni.org/artforms/TroublesArchive.htm>). It comprises one musician's experiences as a participant in the music of the city of Belfast and serves as a useful and interesting history of the Irish traditional music revival in a place away from Dublin and the island's musical West. This is placed within the wider context of cultural change in Ulster in the middle of the twentieth century including the removal of opportunities and situations for musical sharing which accompanied the Troubles combined with republicanism's cultural awakening and exploitation of the potential of traditional music for its own ends. As in his other writings, and echoing Valley (2008), he notes how Protestants “tuned out” and how today the once-fashionable “wholesome idea of one whole traditional music shared by all is out of fashion” (10-11). He is highly sceptical about the promotion of a separate Ulster-Scots musical tradition: “Ulster Scots music, unheard of before the 1990s, stumbles along while the funding lasts” but notes that “away from the microphones and cameras, outside the classrooms, stepping occasionally in and out of the limelight, there persists a world of difference, where songs and tunes speak in local dialects to more parochial concerns and within a local style is heard a sense of place” (11). The author places great emphasis on the use and re-use of song in key periods of Northern Ireland's history and suggests that “only time will tell how many of the songs invented in response to the Troubles will survive in the tradition, and what shape they will take in the hands of future singers” (9).

Erskine, John and Gordon Lucy (eds) *Cultural Traditions in Northern Ireland: Varieties of Scottishness – Exploring the Ulster-Scottish Connection* (Belfast, 1997).

This publication contains the proceedings of a Cultural Traditions Group Conference held in March 1996. Of relevance here is the paper by Billy Kay, “Shamrock and Thistle Entwined” (7-24) which looks at cultural connections between Scotland and Ulster including song, language and literature. The author repeats a claim he has made elsewhere: “I feel that a strong case can be made for defining the land that stretches from the west coast of Ulster to the east coast of Scotland as one distinct cultural area” (9), and stresses the large number of nineteenth- and early twentieth-century Protestant migrants from Ulster into Scotland. Also of interest is the paper by Ivan Herbison, “‘The Rest is Silence’: Some Remarks on the Disappearance of Ulster-Scots Poetry” (129-145) which laments the lack of attention given to this genre, including the Rhyming Weaver tradition in contemporary literary studies and scholarly publishing.

Graham, Len *Joe Holmes: Here I Am Amongst You: Songs, Music and Traditions of an Ulsterman* (Dublin, 2010).

This publication is concerned with the rich legacy of Joe Holmes (1906-1978), the noted Co. Antrim bearer of verse and stories, singer and fiddle player. It links back to an earlier period of traditional music-making before the Troubles and the modern revivals with its ceili-houses, barn dances and travelling fiddlers, when musical gatherings had more of an “open nature” (234). There are 80 song transcriptions with notes and over 50 dance tunes that reflect the influences of the musics of Scotland and of Ireland. There are excellent photographs and illustrations, including broadside ballads. It is the worthy intention of the author, who enjoyed and benefited from a musical partnership with Joe Holmes, that the work might “lead other future generations to a place of intimacy and belonging through the continuity of folk memory” (19).

Hastings, Gary *With Fife & Drum: Music, Memories and Customs of an Irish Tradition* (Belfast, 2003).

This book is based on field research commenced in the 1980s and is therefore invaluable as a historical record of a unique musical tradition as well as for the insights and thoughts it contains. The author clearly sees his work as pioneering when he describes it as offering a glimpse into a different age: “when dance music was just dance music, when you marched to a marching music and had political tunes and songs as well, and much of the repertoires were held in common” (75). Thus fife and drumming is identified as an older musical stratum associated with the Orange Order that predates the rise in “party” repertory and the modern flute bands with their eclectic and more standardised repertory. Furthermore, the past 50 years or so have seen Northern Ireland's Protestants reject or become alienated from many of the other musical traditions of Ireland which were once common stock. This politicisation of fife and drumming has left it “underground”, invisible and inaudible to many and unattractive to academics and researchers despite its

large number of participants. The situation is further compounded by the fact that there is a “spectrum of associations attached to the music and its ritual performance” (xiv) which leads some to dismiss its relevance. The writer detects that fifeing had become slightly stronger in recent years although much of its stylistic variety had been levelled out through the influence of competitions, older ways having fallen out of fashion and become residual. Also, the revival has brought a bias towards drumming, and while Lambeg playing is healthy enough, the drumming is in the process of changing completely with the result that the fifeing tradition and older associated percussion styles are on “shaky ground” (79) and in need of recording or nurture. Of musicological interest and with potential for further comparative research are the author’s suggestion that fifeing does not reflect local styles of fiddle playing (52) and his mention of the use of mnemonic rhymes for memorising and transmitting traditional rhythms and melodies. Throughout, the writer is sensitive to the historical background, social contexts, musical functions and the individual players and their thoughts. The inclusion of fife tunes, principally from the playing of John Kennedy and Willy Nicholl and from the Lecky manuscript is particularly welcome. The organologies of the fife and Lambeg drum are covered in depth along with matters of transmission and performance practice and the text is illustrated extensively with colour photographs. The book is an excellent production which has, undoubtedly, done much to promote recognition and appreciation of the tradition both within and outwith the fifeing community and in Ulster as a whole. It is accompanied by a fascinating CD of oral and musical illustrations.

Holden, Lawrence H. *John Kennedy: By the Banks of the Maine* (Ulster Historical Foundation, Belfast, 2012; booklet and CD).

Subtitled “We Come from the County of Antrim. Volume 1” this is the first in a series of archive field recordings from that area. The CD is contained in a DVD-type case which also holds a 32 page illustrated booklet. This is a formula which has been used successfully for other archival traditional music issues including the Gael Linn *Seoltaí Séidte* (Dublin, 2004), Viva Voce & Irish Traditional Music Archive’s *The Westmeath Hunt: William Mullaly: The First Irish Concertina Player on Record* (Dublin, 2011) and the output of Musical Traditions Records including their *Sarah Makem, As I Roved Out* (MTCD353-5). The approach brings appropriate gravity to the presentation of the material and places the product, and its subject, on a par with other important archival recordings. The project was supported by the Ulster-Scots Agency and the Arts Council of Northern Ireland. The high quality of the visual and audio production is exemplary and sets standards for others. The booklet includes relevant archival photographs as well as reproductions of broadside ballads from the collection of the National Library of Scotland. John Kennedy has also been the subject of Fintan Vallely’s *Together in Time* (Belfast, 2001). The songs immediately confirm a musical affinity with the Lowland Scots song tradition in both repertoire and delivery. On the CD, Kennedy’s tin whistle playing of fife airs is invaluable in making the music of this tradition available, and separated from the drum and played on the lower register of the tin whistle the quality of the music is at once highly accessible.

Huntington, Gale and Lani Herrman (eds) *Sam Henry’s Songs of the People*, revised edition (Athens, Georgia; London, 1990).

This edition emerged from the material in Sam Henry’s “Songs of the People” column which ran from 1923-1939 in the *Northern Constitution*, Coleraine. Henry played the fiddle and tin-whistle, and the column contained music in tonic sol-fa notation, as well as song texts. This is an extensive collection (632 pages) of international significance. The songs are arranged thematically in sections A1-10, B 11-13, C14-25, e.g. C20 “She will not condescend: Love unrequited”, and the sol-fa notation has been transferred into musical staff notation. There is an introduction on Henry’s collecting as well as a bibliography, discography, melodic index, and a geographical index which John Moulden assisted in the preparation of. Henry “actually went out into the countryside and collected most of the songs he printed. His efforts were conscientious: only a small handful of the items were repeated in the years he edited the columns”, with more than 800 song items being represented (xx). The column itself acted as a focal point for stimulating interest in the song tradition and for the further ingathering of material, similar to the work of Gavin Greig in North-East Scotland earlier in the century in the newspaper, *The Buchan Observer*. The collection provides a reference point for “English” language songs known and sung in the culture at the time.

Longley, Edna, Eamonn Hughes and Des O’Rawe (eds), *Ireland (Ulster) Scotland: Concepts, Contexts, Comparisons* (Belfast, 2003).

This is a collection of papers originally presented at Ireland (Ulster) Scotland: Concepts, Contexts, Comparisons, an interdisciplinary conference held at Queen’s University Belfast in September 2002 under the auspices of The Irish-Scottish Academic Initiative. There are over 30 articles and, although the focus is not on music, some do touch on Gaelic song. One relevant piece is Maurna Crozier’s, “Devolution and Cultural Policy: Northern Ireland” (44-49) which talks of a “massive lack of cultural confidence”. (48) The

author suggests that “there are probably more competent flautists per head of the population in Northern Ireland than anywhere else in Europe”. (48) She also notes that “The musical landscape has been enlarged by the ‘Different Drums of Ireland’ group, which combining bodhran and lambeg drums, has made the rhythm and the music of these instruments break through the segregation of their symbolic loading for many groups and individuals”. (49)

MacDonald, Darach *Blood and Thunder: Inside an Ulster Protestant Band* (Cork, 2010).

This book, produced for the popular market, is concerned with the phenomenon of “blood and thunder” type flute bands and is based on the first-hand experiences of the author, a Catholic journalist who participated with a band over a period of time. The genre is presented as stridently urban, proudly and provocatively loyalist, working class, young and male. It is located outwith the Masonic and benevolent society context, it is often shunned and disparaged by polite Unionism, and is neglected by most commentators on Northern Irish affairs yet it represents a quintessentially modern Ulster. It is suggested that the culture such bands represent and the social networks that surround them are the most vibrant and energetic aspects of Ulster Loyalism in the early twenty-first century and the prime focus for Loyalist celebration. Most bands are independent, self-regenerating and governing social and cultural clubs, run by young people along roughly democratic lines.

The material on historical and social context is highly accessible as are the references to ongoing change and development such as the increased emphasis on repertory and musical skills which has occurred over the generations and as other mainstream strands have become absorbed. This text sits alongside the more academically-based works of Witherow and Ramsey covered in this review.

Maguire, Cyril *Hidden Fermanagh: Traditional Music and Song from County Fermanagh* (Drumbeggan, 2003).

The noted traditional flute player Cathal McConnell encouraged this publishing project by the Fermanagh Traditional Music Society. The musician was mindful of a rich living heritage of local music and of a wealth of tunes contained in the manuscript of nineteenth-century fiddler John Gunn, both of which deserved to be better understood and appreciated. The resulting book contains interviews with important tradition bearers including McConnell and John McManus, a core chapter on the Gunn Collection with transcriptions of the tunes by Sharon Creasey (some of which have a Scottish provenance) and another on the Fermanagh song and verse-making traditions. It is illustrated by a good number of fascinating recent and archival photographs and there is an accompanying CD. This book is valuable not only for the music and narrative it contains but also as an exemplar of how a community-motivated “doorstep ethnomusicology” initiative can produce professional outputs which in turn celebrate and give access to the musical heritage of a specific place in the north of Ireland.

***Marching Bands in Northern Ireland. A study carried out on behalf of the Department of Culture, Arts and Leisure, in partnership with the Confederation of Ulster Bands* (Belfast, 2012), see http://www.dcalni.gov.uk/marching_bands_study.pdf**

This research was commissioned by the Minister of the Department of Culture, Arts and Leisure (DCAL) with a view to providing information on and aiding development of the marching band sector in Northern Ireland. The commission, undertaken by Business Consultancy Service, involved:

1. Collation and analysis of baseline qualitative and quantitative information on the marching bands sector in Northern Ireland; and
2. Provision of guidance for development.

The authors drew upon input from independent consultant, Bernard Marr, from Dr Jackie Witherow, a policy worker in arts, diversity and an academic concerned with bands, and from the Confederation of Ulster Bands, which represents the largest section of the marching band community. While the research tended to focus on the dominant sections within the sector it was intended that the results would be useful to all marching bands in Northern Ireland irrespective of background and level of development. The term “marching band” is used to cover a wide range of types including fife, flute, bagpipe, accordion and brass/silver ensembles. The report provides valuable statistical information for those who wish to understand the size and scope of the marching band sector in Northern Ireland. Additionally, it is designed to contribute to a range of development opportunities including the attraction of funding and revenue streams, education, musical excellence, audience development and the unlocking of tourism potential. A large following for bands (including from abroad) is noted, as are the social and personal benefits that come through involvement. Reference is made to negative issues that influence public perception of bands

including aspects of behaviour, sectarianism and paramilitary connections. This is often reinforced by press coverage and by material and opinions expressed on band social networking and websites. Credit is given to work being done to change perceptions, attitudes and behaviour, but it is suggested that there remain “clear issues that need to be directly and actively addressed in any efforts to develop the marching bands sector further”. After a summary of the strengths of the band movement the report concludes with recommendations. These include musical development, issues of contentiousness, issues of symbolism and links with education. The concept of “band development” is covered in more depth in the writings of Witherow mentioned elsewhere in this literature review.

McNamee, Peter (ed.) *Traditional Music: Whose Music?* (Belfast, 1992).

This small book, the proceedings of a Co-operation North conference (1991), comprises a number of relatively short papers. Now over twenty years old it can be viewed as a key text for those charting the history of attitudes, policy and action in relation to the musical traditions of Ireland in the recent period and it is referred to in a number of the more recent publications in this review.

Morton, Robin *Come Day, Go Day, God Send Sunday* (London, 1973).

This book presents the life story and songs of traditional singer and farmer John Maguire of Co. Fermanagh. The material was “collated” by Ulster born singer and collector Robin Morton who befriended Maguire in 1968. Although the subject could not be considered part of the Ulster-Scots community, the volume is important as one of a number of key texts which, taken together, underline the undoubtedly rich, if sometimes hidden, heritage of singing in English (and Scots) in the north of Ireland. In the words of Morton, written at the height of the “folk song revival”:

For those who never stopped practising their art there is a new and keen audience wanting to know how it used to be played or sung. The province of Ulster seems to be particularly well endowed with these carriers of the old tunes and songs. This endowment, with a few notable exceptions, has been largely ignored by the scholars and collectors. More recently, however, some have remarked, with ill-concealed amazement, on the strength of the tradition in that province, especially that of song. This is the story of one of the carriers of that song tradition. (ix)

Moulden, John (ed.) *Songs of the People: Selections from the Sam Henry Collection, Part 1* (Belfast, 1979).

This is a selection for singers that draws on the Sam Henry collection (see earlier review of Huntington and Herrman, 1990). The work includes a bibliography, discography and glossary as well as an introduction to the collection, and photographs of some of the informants that Sam Henry collected from (e.g. Jock Smylie who knew c. 150 songs). A total of one hundred songs are given, all with musical notation and introductory notes. John Moulden writes: “One thing must be insisted upon. These songs and their context are not to be seen as things of the past, not as frozen remnants of a way of life which has gone, but as raw material which we can use to remake our traditions” (x). This statement seems just as apt today as it was in 1979 when Moulden’s edition was published. Songs which have come from Scotland into Scots speaking Ulster include 71 “Nae Bonnie Laddie tae tak’ me awa” and 72 “Banks of the Clyde”. Local songs include 77 “The Point Maid”, which refers to Magilligan Point at Lough Foyle (119) and is on the topic of emigration, 78 “The Portrush Fishing Disaster”, relating to the storm of 1826, and 4 “Ballymonan Brae”, a place East of Duvigan. Child ballads such as 82 “The Ride in the Creel” – a comic ballad often known in Scotland as “The Keach in the Creel” – are also represented. In sum, this is a marvellous resource of songs found in Ulster tradition which also contains the contextual information that is so vital to performers’ understanding.

Moulden, John *Songs of Hugh McWilliams, Schoolmaster, 1831* (Portrush, 1993).

This booklet (22 pp.) contains 17 songs and is intended for use by singers. It draws on songs written by Hugh McWilliams, born Glenavy, Co. Antrim, c. 1783 which appeared in two books entitled *Poems and Songs on Various Subjects* (1816 and 1831). Moulden writes of McWilliams: “He was a Catholic but wrote songs in both Irish and Scottish styles; he was able to mix the traditions of the Irish of the glens and the Scots of the valleys and villages” (1). Music notation is given for all but one of the songs in the booklet, and some of the tunes have been transcribed from singers, e.g. the tune used for “Peace in Erin” comes from Len Graham. Moulden states that eight of the songs are to be found in oral tradition including “A Man in Love” (2) for which McWilliams is best known. This fact is noteworthy, since it is observed that the songs of other Ulster poets publishing in the early 19th century did not succeed in crossing into oral tradition in a lasting way (1). The booklet contains notes on the songs as well as historical maps.

Moulden, John “An Ambivalent Tradition: Songs of the ‘Loyal’ Party: The Cultural and Political Significance of Orange Song”, Seminar Paper, National University of Ireland, Galway, 28 September 2009 (updated 23 June 2010).

This short paper by the scholar of Ulster song Dr John Moulden scopes an aspect of Irish cultural history that he strongly believes has been neglected. The songs of this tradition, he argues, have not been adequately collected, and “the insight they offer into the mind of the rank and file Orangemen has been almost ignored.” All that we have are a few isolated essays and the “remedy is well overdue.” (2) Moulden identifies the principal references offering a general historical background, sources for English songs of the Restoration Period and a small number of easily accessible eighteenth-century loyalist and nineteenth-century Orange songbooks. His view, based on his doctoral and other research, is that about one fifth of the songs published in Ireland in the nineteenth century were political. He suggests that the only substantial work on these is George-Denis Zimmermann’s *Songs of Irish Rebellion: Irish Political Street Ballads and Rebel Songs 1780-1900* (Dublin, 1967; republished 2002) which includes eight “songs of the ‘loyal’ party”. Although most writings on the Orange Order quote songs and refer to their effects, he notes that the number of studies of the loyalist/Orange song tradition remains small. Within this group he identifies William Rolston “Music and Politics in Ireland: The Case of Loyalism” in John P. Harrington and Elizabeth J. Mitchell (eds) *Politics and Performance in Contemporary Northern Ireland* (Amherst, 1999) pp. 29-56, Katie Radford “Red, White, Blue and Orange: An Exploration of Historically Bound Allegiances through Loyalist Song” in *The World of Music*, vol. 46, no. 1 (2004) pp. 71-89, and Katrin Pietzonka *And the Healing has Begun ... A Musical Journey Towards Peace in Northern Ireland*, PhD Thesis, Leipzig University (Leipzig, 2008) as texts which “treat music and song as a factor in the recent Northern Ireland ‘troubles’”. References are also given to texts which discuss Orange songs in the frame of cultural antecedents, influences and links to wider traditions: Canon Hume and Aiken McClelland, “Abraham Hume ‘The two ballads on the Battle of the Boyne’” in *Ulster Journal of Archaeology*, series 1, vol. 2 (n.d.) pp. 9-21; Aiken McClelland “The Battle of Garvagh” in *Ulster Folklife* vol. 19 (1973) pp. 41-49; David Cooper “Lámh Dearg: Celtic Minstrels and Orange Songsters” in *Celtic Cultural Studies: An Interdisciplinary Online Journal* (1999) and David Cooper “On the Twelfth of July in the Morning ... (or the man who mistook his sash for a hat)” in *Folk Music Journal*, vol. 8, no. 1 (2001) pp. 67-89. Fionnuala Prosser “‘The Heroes’ Song’ in an Orange Ceremony” in *Irish Folk Music Studies*, vol. 4 (1982-85) pp. 45-54 is singled out as unique in its reflection of the use of song in Orange ritual or social situations.

This paper has since been developed in a number of private versions as proposals for projects to explore the foregoing themes as an extension of Moulden’s doctoral work. One such proposal “Orange Songs” is the author’s scoping of a possible book which would “constitute the first attempt to show *all* the characteristics of such songs, to make distinctions between elite and vernacular products and identify differences in articulation and attitude between the groups that produced them. It is hoped the results will, by clarifying the contexts of these songs, provide a resource, not only for historians of politics and culture, but for those concerned with the political and cultural dimensions of contemporary Ireland.”¹⁹

Ní Uallacháin, Pádraigín *A Hidden Ulster: People, Songs and Traditions of Oriel* (Dublin, 2003).

This extensive book is principally concerned with the story of the Gaelic song tradition and its singers of south-east Ulster. In seeking that song should be evaluated as a unit in the context of the social life of the community, a number of manuscripts, including some previously unpublished, and many sources of traditional dance music are also included. These include numerous tunes of Scottish origin, such as those taken down locally in 1817 by Patrick McGahon. This material is highly important for those interested in considering the Scottish influences in the music of the northern counties of Ireland and for understanding how the repertory has changed through comparative analysis with other collections.

Ó Laoire, Lillis “Traditional Song in Gaelic and Ulster-Scots in Northern Ireland” (pp. 30-38) in *The Arts of Irish and Ulster Scots: Audit and Needs Analysis Final Report* (prepared for the Arts Council of Northern Ireland), Belfast, 2004, see <http://www.artscouncil-ni.org/departs/creative/lang/aius-report-english.pdf>

An academic survey written by a scholar covering the rich Gaelic and Ulster-Scots song traditions of Northern Ireland. The author is interested in points of commonality in terms of both the contexts of the song traditions and the linguistic connections between Irish Gaelic and Ulster Scots. He highlights the importance of tradition bearers in the community. He writes that across the song traditions: “The decline in active singing has largely proceeded hand in hand with the expansion of the electronic media, and television in particular” (35), but continues by saying that “it may be said that singing flourishes in the North of Ireland and that many fine singers continue to embody the heritage of song in contemporary

¹⁹ Typescript (2006: 1) which the authors of this report have had sight of.

society” (ibid.). A bibliography is provided of some of the authors who have written on these genres, as is a list of song experts including performers, scholars and academics (these categories frequently overlapping). Under strategies for development, approaches such as festivals, singers’ weekends, workshops and sessions are suggested, building where possible on existing models and frameworks. Cross-song/language initiatives are stressed, and the importance of having links or working in partnership with relevant organisations is brought out.

Radford, Katy “Drum Rolls and Gender Roles in Protestant Marching Bands in Belfast”, *British Journal of Ethnomusicology*, vol. 10, no. 2, 2001, pp. 37-59.

This paper considers how loyalist marching bands are markers of political culture and “barometers” of political power and examines how subtle processes of gender discrimination within the band world illustrate ways in which women can be subordinated within working-class Protestant culture. Her detailed work on the ground with an accordion band and a “Blood and Thunder” ensemble supports a discussion of the historical development of band types and roles and leads to the conclusion that women have secondary roles in the latter. This is an early example of ethnomusicological engagement with bands, subsequently pursued by Witherow and Ramsey.

Ramsey, Gordon “Blurred Boundaries: Art Music, Folk Music and Irish Identities” (Ontario, 2003).

See:

http://www.qub.ac.uk/sa-old/resources/Belfast_Project/Sites_2004/USFO/pages/BlurredBoundaries.html

This paper was prepared for a course in The History of Western Art Music supervised by Dr Clara Marvin, Queen’s University of Kingston, Ontario, 2003. It is one of two which set the Ulster-Scots experience in wider contexts that are included on the web publication *The Ulster-Scots Folk Orchestra An Ethnomusicological Study* (see:

http://www.qub.ac.uk/sa-old/resources/Belfast_Project/S_Reily/index1.html).

The author sets out to show that interaction between “Europe” and “Ireland” and between “Art” and “Traditional” musics has been a constant, and that this has both facilitated and frustrated attempts to create bounded identities in Ireland. Of particular interest here is the final section which notes the rise in marching band activity from 1969 onwards as “as an important way of expressing a regional ‘Ulster’ identity, distinct from the ‘Irish’ identity embraced by nationalists” and the author’s suggestion that “it is the flute band that provides the bridge between ‘folk’ and ‘art’ traditions.” This he explains by the presence of both “melody” bands, using inexpensive instruments with a limited range playing traditional music, and “part music” bands, with their wider range of flute-family instruments playing an extended repertory including gospel, Irish, popular and light classical music. The paper discusses how “Ulster regionalism” has found additional expression in the Ulster-Scots language movement and how new music ensembles have emerged drawing on both marching band and drumming traditions and local fiddle and song traditions in an attempt to “create a distinctive regional music”. The ensembles the Ulster Folk Orchestra and Different Drums are given detailed attention, which is positive and optimistic in tone. It concludes that in Ireland:

... it is apparent that it is frequently impossible to say where one musical genre, or identity ends, and another begins. Borders, however deliberately drawn, have always been permeable. Deliberate attempts by powerful groups to appropriate and define the music of less powerful groups for political purposes, have achieved little success. It has been when grass-roots musicians, confident in their own tradition, have opened themselves to new ideas and influences, that real advances have occurred. Musicians, and those who enjoy the music, have thus defined their own identities by what they do, as opposed to having their identities defined for them to serve political interests which are not necessarily their own. (Ramsey, 2003)

Ramsey, Gordon *Music, Emotion and Identity in Ulster Marching Bands: Flutes, Drums and Loyal Sons* (Oxford, 2011).

This book draws upon the academic ethnographic work of the author to illustrate the three principal types of Ulster flute band: “part music”, “melody” and “blood and thunder”. It suggests that the marching bands are one of the most significant and visible elements of working-class loyalist culture in Northern Ireland and collectively constitute one of the most vibrant participatory folk music traditions in contemporary Europe. The book considers their social role in communal working class music-making including aspects of skills, competencies, aesthetics and musical preference within the performance contexts of street parades, competitions and other events. This is part of an emerging literature surrounding band music which is based on first-hand experience and close involvement with the ensembles and their activities.

Ramsey, Gordon “Band Practice: Class, Taste and Identity in Ulster Loyalist Flute Bands”, *Ethnomusicology Ireland*, edition 1, 2011, accessible online at <http://www.ictm.ie>

This paper notes that parading to fife and drum has been part of “working-class” culture in Ulster since the 1780s, when the practice was popularised by part-time military forces such as the Volunteers and Yeomanry. By the turn of the 20th century the marching flute band had become the principal musical accompaniment to parades, which were primarily associated with political and social organisations. Despite the fact that there are considerable levels of participation each weekend in the summer and through concerts and competitions in the winter it is suggested that the genre remains relatively unknown academically. The band tradition embraces Pipe Bands (both competitive and non-competitive), brass and “part music” flute ensembles concerned with classical music, accordion and military style “melody” flute bands, and the “blood and thunder” flute bands whose “exuberant performances constitute an unique fusion of the militaristic with the carnivalesque”. The paper places these in their social, musical and political contexts and introduces the author’s ethnographic studies of flute bands as also covered in his 2011 book *Music, Emotion and Identity in Ulster Marching Bands: Flutes, Drums and Loyal Sons*.

Schiller, Rina *The Lambeg and the Bodhrán* (Belfast, 2001).

This publication aimed at a popular audience presents the history and musical contexts of the two principal drumming traditions of the island of Ireland, each having achieved symbolic status. Matters of folklore, construction, function and performance are offered along with iconographic material.

Shields, Hugh *Shamrock, Rose and Thistle: Folk Singing in North Derry* (Belfast, 1981).

This is a scholarly publication focussing on the diverse singing traditions represented in Magilligan, North Derry. Seventy-four songs are featured, each with descriptive musical transcriptions plus lyrics, as well as comprehensive notes, references, and a glossary. Many of the songs are from the tradition bearer, Eddie Butcher (see next review), but twenty-two informants are represented in total. The history and background of the area is presented, along with a chapter on “music and poetry in local life”. A map containing place-names mentioned in the notes and in the songs is given. Overall, the book places the songs and singers in their community context, and notes on the individual songs identify their provenance or influences, e.g. “The Farmer’s Daughter” (79), which is known in Scotland as a lullaby. The text is supplemented by illustrations.

Shields, Hugh and Lisa (eds) *All the Days of His Life: Eddie Butcher in His Own Words: Songs, Stories and Memories of Magilligan, Co. Derry* (Dublin, 2011).

This book is concerned with the life and songs of Eddie Butcher (1900-1980). Compiled by his musical friend Hugh Shields (1929-2008) it contains the words and music for 67 unpublished songs backed by contextual stories and recollections. Dr Shields was responsible for bringing Butcher to public attention through his extensive field-work and research into the song tradition of the Magilligan area of north Co. Derry undertaken from 1953 until the late 1970s. From Butcher he collected some two hundred traditional songs and song fragments, some of which found a place in Shields’ *Shamrock, Rose and Thistle: Folk Singing in North Derry* (see above) and on several long-playing recordings. The book is partnered by three CDs of Butcher singing all the songs. The publisher, the Irish Traditional Music Archive, also re-issued in 2005 as a CD the 1969 extended play gramophone record *Adam in Paradise: Four Songs on Courtship from the Ulster Tradition / sung by Eddie Butcher* in partnership with its original publisher, the Ulster Folk and Transport Museum. Accompanied by a 16-page booklet of notes by Hugh Shields, it was intended by the partnership that the re-issue would “highlight his contribution to the Irish song tradition and introduce a new generation of singers to his mastery of it” (ITMA Website).

***The Songs My Father Sung*, volume one. CD with illustrated booklet. Performed by the Ulster-Scots Experience and the Low Country Boys.**

Publisher not identified.

This CD, jointly funded by the Grand Orange Lodge of Ireland and the Ulster-Scots Agency, is based on research by Dr George Holmes and Valerie Quinn. It is intended, as stated in the liner notes, to be the first of several issued in an “attempt to educate and inform the community of our rich cultural heritage, through music and song, and place these original songs in the hearts and minds of all those who either cherish their heritage or simply want to learn more of the Orange tradition” (2). It is also seen as “a wonderful opportunity to showcase the skills of Ulster-Scots folk musicians and the variety of their instruments” and it is hoped that the music and information can be used “as an educational awareness tool to assist with understanding and learning material through the provision of music, vocals, musical notation, lyrics and historical background to each song” (3). The CD presents modern interpretations of material held in publications in the collection of the Grand Orange Lodge of Ireland including, according to the published double-spread illustration of book covers, volumes such as Auty’s *Orange and Protestant Melodist*

(Bradford, 1863), the *Dominion Orange Harmonist*, *The Orange Songster* (Glasgow, n.d.), the *Orange Standard* (Glasgow, n.d.), *The National Orange and Protestant Minstrel* (Bradford, 1852), and *The Orange Minstrel* (Dublin, 1878). The songs are delivered by a range of musicians in a manner that gives a “contemporary folk” feel to material which, in terms of the more well-known pieces such as “Derry’s Walls” and “The Sash My Father Wore”, is quite different from the more commonly heard delivery. The large number of songs set to Scottish airs is noticeable. The more obscure material is fascinating in its wealth of historical references that are interpreted in the notes. Opening the recording with “Lines on the Initiation of a Brother” is an effective device as is closing with the sacred “Shall We Gather at the River”. The production qualities of the recording and booklet are high and the inclusion of many historical images brings added value. This release confirms that there is a wealth of material both highly enjoyable as songs but also rich in historical and cultural references waiting to be rehabilitated and shared.

Tunney, Paddy *The Stone Fiddle: My Way to Traditional Song* (Dublin, 1979).

Tunney, Paddy *Where Songs do Thunder: Travels in Traditional Song* (Belfast, 1991).

These autobiographical works are concerned with the author’s wide-ranging experience with traditional song throughout the island of Ireland and beyond, including Scotland. Among the recollections and anecdotes are numerous references to the richness of folk song in Ulster including songs of Scottish origin, the stimulating work of collector Seán O Boyle (1979: 156), the Orange Order song tradition (1979: 132), and to the case of tradition bearer, John Kennedy, “County Antrim’s finest traditional singer” (1991: 173), who is the focus of other literature considered here.

Ulster Folk and Transport Museum *The Flute and Ireland: Our Musical Heritage* (Belfast, 1984).

This small booklet (28 pages) was prepared for an exhibition held at the Ulster Folk and Transport Museum in early summer 1984. The exhibition was intended to record efforts to trace “the evolution of a single strand of our musical tradition, flute-playing”. (1) The contributors are at pains to explain the Irish flute traditions within a European context and reference is made to the influence of the fife playing of Swiss mercenaries on the music of the British army and of the Irish Volunteers in the late eighteenth century, as well as to the development of the concert instrument, the emergence of marching flute bands and to the adoption of the instrument in Irish traditional dance music. There are excellent photographs of flute bands and individual players that, several decades on, are now of historical interest.

Ulster-Scots Community Network *The Fife: An Ulster Musical Tradition* (Belfast, n.d.).

This short booklet offers a brief introduction to a musical tradition once common throughout the north of Ireland but now largely found in Co. Antrim, around Ballymena and its satellite villages where it is associated with the Lambeg drum, the subject of another Ulster-Scots Community Network publication. The text does not claim a Scottish precedent for the tradition but links it to the European armies of the sixteenth century onwards. It is suggested that the Scots and English planters who arrived post 1690 absorbed the instrument into their culture in the eighteenth century subsequently leading to its place in the musical activities of Orangeism. This music making developed, influenced by British military musical practice, into the fife and drum and modern flute band traditions. The conservative nature of the instrument’s form and repertory is discussed and a large portion of the text is given to illustrating the processes of Co. Antrim flute maker Wilby Wilson. This is valuable in stressing the handcraft, and economic, aspects of the tradition as well as the important roles of individuals in maintaining it. There is a feature on the influential nineteenth-century politician and fifer William Johnston of Ballykilbeg. The inclusion of reproductions from an old fife manuscript of 100 tunes from a century ago gives a fascinating and tantalising view of the repertory. Given that fife music collections published in Scotland for the militia groups survive there are obviously opportunities for detailed comparative research. The booklet complements other publications which refer to this subject, such as Hastings (2003), Cooper (2009) and Holden (2012), and helps address a commonly perceived lack of attention given to the tradition.

Ulster-Scots Community Network *The Lambeg Drum: Creating Ulster’s Unique Traditional Instrument* (Belfast, n.d.).

The text notes that the true origin of the Lambeg drum is unknown and that there is little historical evidence to help. The principal origin folk theories are mentioned including possible associations with the town of Lambeg and the suggestion that Williamite soldiers brought it to Ulster in 1690 when it was played by the troops associated with the Battle of the Boyne. There is no suggestion that there is any direct link with Scotland and its musical traditions. The publication aims to highlight the various processes and skills involved in the traditional manufacture of the instrument and does so through a series of annotated high-quality coloured photographs of the craft process of second-generation drum maker Dennis Morrow. This ably stresses the importance of infrastructure in any instrumental tradition. The booklet shares the same commendable musical, promotional and production attributes as the Ulster-Scots Community Network’s

other publication *The Fife: An Ulster Musical Tradition*. The publication was supported by the Arts Council of Northern Ireland.

Vallely, Fintan (ed.) *Together in Time: The Life and Music of John Kennedy of Cullybackey* (Loughshore Traditions Group, 2001).

This book on the music, songs and life of an exceptional traditional musician and teacher was produced as a tribute to him by a group of his friends including former pupils. It is intended to celebrate the subject and to preserve and disseminate his repertory and compositions. It is a project aimed at people of all ages across both communities and also has the stated aim of helping to create a better understanding between long-standing traditions in Northern Irish culture. The quality of the production with excellent typography, music settings, graphic design and photography makes it exemplary. Both the Scottish and Irish components and influences in John Kennedy's wide-ranging musical activities are considered but the text does not stress any specific Ulster-Scots association. Kennedy is also the subject of Lawrence Holden's 2012 CD and booklet mentioned above.

Vallely, Fintan "Singing the Boundaries: Music and Identity Politics in Northern Ireland" in Ullrich Kockel and Máiréad Nic Craith (eds), *Communicating Cultures*, vol. 1, pp. 129-148 (Münster/London, 2004).

In a paper concerned with traditional instrumental music, the writer stresses how, in practice, the music is historically determined and that, in the case of Ireland, a great variety of musical forms have emerged and developed over the centuries, but all are unified by their intrinsic Irishness. This has involved, in certain periods and within certain communities, the adoption and reworking of musical elements that were originally Scottish into the essentially Irish character. We find, for instance, Scottish-infused fiddle music in some communities geographically close to Scotland, song from the Scottish Lowland tradition and instrumental music with roots in the seasonal migration of the post-famine period. There are Gaelic song connections between Scotland and Ireland from both very early and more recent periods and piping in a variety of forms (including community pipe bands) as an all-Ireland phenomenon. Traditional music is described as dynamic and as having its own aesthetics. It has been subject to modernisation, globalisation, commercialisation, fashion, conscious promotion, maintenance and revival processes but has retained its essence. However, while in the first half of the twentieth century traditional music was still shared by all communities in Northern Ireland, the subsequent decades saw it increasingly identified as Irish and nationalist by most Protestants who abandoned any engagement with it. Furthermore, recently revived Irish music has privileged the sounds associated with Munster, Sligo, Galway, London, Dublin and Chicago above the northern styles and repertory, where the Scottish influence is most obvious to the ear. The author notes the recent emergence of the Ulster-Scots language movement and the linked growth of interest in the idea of an associated music among sections of the Protestant community who seek to identify with the Scottish Lowland (i.e. non Highland/Gaelic) culture of the plantation immigrants. This he considers as "an effort to fit cultural material to a political template in order to make sense of what is presently a political and cultural vacuum for protestant Unionists" (140) and speaks of the Ulster-Scots movement as a "cause" with parallels in the "clear-cut, complete cultural identity packages" that were associated with the early twentieth century Gaelic (Celtic) revivals. (141) The musical-historical validity for the adoption of Scottish instrumental music is challenged on the basis that no authentic material survives unchanged from the seventeenth century and that Scottish traditional music has undergone and is still undergoing, change and realignment, including further exchanges and borrowings from elsewhere. There is therefore scepticism of the validity and viability of the Ulster-Scots musical agenda as it separates out the intrinsic Irishness which he suggests is built on real historical precedents via an invented tradition that denies Protestants a part in a shared indigenous music artistry of Ireland and Ulster in particular. The author supports the principle of enriching musical experience through learning and engaging with others' cultures but only when this is organic involving willing, local musicians, teachers and audiences as without these the whole exercise is superficial, tokenistic and unsustainable. (144)

Vallely, Fintan *Tuned Out: Traditional Music and Identity in Northern Ireland* (Cork, 2008).

This book is concerned with Protestant attitudes to traditional music within Northern Ireland. The work is intended as a "contribution to ongoing debate and assertion about culture and identity in Northern Ireland." (xiv) In addition to drawing upon a wide range of published material it employs research among musical practitioners going back to the early 1990s and therefore covers a period of important social, political and cultural change. In approaching the subject, the author is at pains to stress that his study is limited to "Traditional music" which he defines as "the dance music, forms of dance and style of songs that were the one-time entertainment of rural people prior to urbanisation and the development of mass forms of entertainment." (xiii) The definition therefore excludes "political" music and song (which the author suggests should be the subject of separate study) and limits consideration of the marching band, Lambeg,

fife and Orange song traditions to where there is commonality with the “Traditional”. A central thread of the work is the absence of Protestant musicians from the world of traditional music despite evidence that the genre was more widely shared up until the middle decades of the twentieth century. This is explained through increased association of traditional music with nationalist Irish identity, stimulated by organisations such as Comhaltas Ceoltoirí Éireann and a revival of international proportions. As a consequence, many Protestants became “tuned out” from the music. The work ably demonstrates the complexity, richness and contradictions of “Traditional” music within the north of Ireland. There is also valuable discussion throughout of the myths and realities behind the music of the island, including consideration of a Scottish origin for much of the repertory, and the book offers a number of musical examples to demonstrate this and other intertwining musical strands and threads. At all stages the text is informed by the author’s background as a practical musician, researcher and academic, whose skills have undoubtedly enabled him to access and work with a range of tradition bearers and activists across the community. There are several references to the rise of interest in Ulster-Scots identity. Here the author is cautious in his observation that this “is likely to increase interest in Traditional musics, albeit, on the evidence so far, not in Ulster or Irish music, but in Scottish music and dance.” (61)

Vallely, Fintan (ed.) *Compendium of Irish Traditional Music*, 1st edition (Cork, 1999).

Vallely, Fintan (ed.) *Compendium of Irish Traditional Music*, 2nd edition (Cork, 2011).

This comprehensive alphabetically-arranged volume contains valuable references to the principal Ulster song collections and collectors, key musicians and genres. The second edition differs from the first in its inclusion of reference to Ulster-Scots matters.

Witherow, Jacqueline *The “War on Terrorism” and Protestant Parading Bands in Northern Ireland* (2005). Published online at:

<http://www.qub.ac.uk/sites/QUEST/FileStore/Filetoupload.25795.en.pdf>

This paper notes that the paramilitary groups in Northern Ireland which had followed strategies of violence in order to maintain and advance their cause had, after the terrorist attacks in New York in 2001, been forced to rethink their approach in the light of the subsequent international “war on terrorism”. The decline in paramilitary activity was, particularly in Loyalist communities, accompanied by a rise in parading participation and activity. In addition, bands had already been changing, including the emergence of “Blood and Thunder” flute ensembles outwith the longstanding, but conservative Orange Order tradition. Bands thus became important sites for expressions of disaffection, discontent and vulnerability, particularly among young working-class males. The author suggests that some bands are now becoming more organised and orderly through developing their image and links with official organisations. Outfits engaging in “band development” have gained access to grants from a variety of government and non-governmental sources and this has further reduced their dependence on paramilitaries and enhanced their respectability.

Witherow, Jacqueline “Band Development in Northern Ireland: Ethnographic Researcher to Policy Consultant”, *Anthropology in Action*, 13, 1-2 (2006) pp. 44-54.

This paper considers the changes taking place within the marching band culture in contemporary Northern Irish society in response to the negative public image resulting from associations with parading disputes and the aggressively Protestant “Blood and Thunder” flute bands which have become a dominant feature of these events. The article discusses how ethnographic research with these bands has allowed engagement on a policy level to take place, leading to “band development”. It describes the historic context and emergence of recent social and community issues surrounding band activity. Although the political context has seen some move away from the violent Troubles to a situation of relative peace there remains a fear and lack of understanding between communities that needs to be addressed in order for both to move forward. By engaging with negatively perceived groups through ethnographic research the author describes how she has sought to provide insight into and understanding of them. This has led to an invitation to work with “culturally specific” groups towards improving their community relations. The author’s initial ethnographic work on bands helped establish trust that allows feedback and empowerment for band members. Her gathering of data has also allowed bands to make more focussed applications for grant aid.

Additional material is to be found in the following academic theses, held in their respective university libraries:

McCann, Mary “The Past in the Present: A Study of Some Aspects of the Politics of Music in Belfast”. PhD Thesis, Queen’s University Belfast, 1985.

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Witherow, J. S. L. “Marching to Different Beats: Protestant Flute Bands in Post-Conflict Northern Ireland”, PhD thesis, Queen’s University Belfast, 2010.

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Other Media

Arts Council of Northern Ireland *Exploring Trad.* DVD Rom (Belfast, n.d.).

Holden, Lawrence H. *John Kennedy: By the Banks of the Maine* (Belfast, 2012; booklet and CD).

The Songs My Father Sung, volume one (CD with illustrated booklet). Performed by the Ulster-Scots Experience and the Low Country Boys (publisher not identified).

6. APPENDIX

6.1 List of individuals interviewed*

Name	Organisation	Place of Interview	Interview Date(s)
Angharad Jenkins	Trac Development Worker, Trac Cymru (Wales)	Telephone Interview	20 December 2012
Blanche Rowen	Administrator, Trac Cymru	Telephone interview	17 May 2013
Bobby Acheson	Chairman, Cairncastle Ulster-Scots Group	Telephone Interview	16 April 2013
Brian Vallely	Armagh Pipers/William Kennedy Piping Festival	Telephone Interview	1 May 2013
Bridget Gray	Merlin Music Academy, Scottish Borders	Telephone interview	20 December 2012
Charlotte Murray	Edinburgh Youth Gaitherin – ALP Scots Music Group	Telephone interview	16 December 2012
Chris Pentney	Head of Folkworks Programme, The Sage Gateshead	Telephone Interview	27 March 2013
David Scott	Education and outreach, Grand Orange Lodge of Ireland	Belfast	5 March 2013
Davie Gardner	Manager, Atlantic Edge Music Services, and Shetland Arts' first Music Development Officer	Telephone interview	28 January 2013
Dr David Cooper	Dean, Faculty of Performance, Visual Arts and Communications, University of Leeds	Leeds	11 February 2013
Dr David Hume MBE	Director of Services, Grand Orange Lodge of Ireland	Belfast	13 February 2013
Dr Fintan Vallely	Scholar, traditional musician and writer on traditional music	Dublin	11 February 2013
Dr Gordon Ramsey	Lecturer, historian, writer and musician	Belfast	22 January 2013
Dr Jackie Witherow	Policy Development Officer, Arts Council of Northern Ireland	Belfast	12 December 2012
Dr John Kirk	School of English, Queen's University Belfast	Belfast	13 February 2013
Dr John Moulden	Song collector, singer and academic	Belfast	6 March 2013
Dr Martin Dowling	Lecturer in Irish Traditional Music, School of Creative Arts, Queen's University Belfast	Belfast	12 December 2012
Dr William Roulston	Research Director, Ulster Historical Foundation	Belfast	12 February 2013
Iain Carlisle	Acting Director Ulster-Scots Community Network	Belfast	11 December 2012 and 12 February 2013

Ian Burrows	RSPBANI Project Manager and Pipe Major of Drumlough Pipe Band	Belfast, and telephone interviews	6 March; 7 and 8 May
James Alexander	Fochabers Fiddlers and Speyfest Music Festival	Telephone interview	16 December 2012
James Kee	Secretary of Bready & District Ulster-Scots Development Association	Telephone Interview	12 May 2013
Joella Foulds	Director, Celtic Colours International Festival, Cape Breton	Skype interview	17 February 2013
Kathy Hubbard	Head of Development, Shetland Arts	Telephone interview	23 January 2013
Keith Lyttle	Fiddle player and tutor, Northern Ireland	Telephone Interview	17 April 2013
Laura Spence	BBC Ulster / culture and heritage consultant, with a specialism in Ulster-Scots	Belfast	13 February 2013
Maria McAllister	Arts Development Officer (Traditional Arts, including bands), Arts Council of Northern Ireland	Belfast	12 December 2012
Mark Thomson	Musician, former Chair of Ulster-Scots Agency	Belfast	13 December 2012
Matthew Warwick	Traditional musician, Ulster-Scots Community Network Education Officer	Belfast	12 February 2013
Mervyn Hempton	Vice Chairman, Northern Ireland Piping and Drumming School	Telephone interview	5 June 2013
Nicholas Carolan	Director, Irish Traditional Music Archive	Dublin	8 March 2013
Nigel Boullier	Fiddler and collector	Bangor	5 March 2013
Rab Cherry	Committee member, Cairdeas na bhFidiléirí, Donegal	Telephone interview	17 December 2012
Robbie Hannon	Curator, Ulster Folk and Transport Museum	Belfast	11 December 2012
Stuart Liddell	Inveraray and District Pipe Band	Telephone interview	17 December 2012
Willie Drennan	Traditional musician and activist	Telephone interview	6 March 2013

*Interviews were sought with a small number of other individuals who were unable, or unwilling, to participate in this study.

Appendix

6.2 Form for the initial approach made to comparator areas

Traditional Music Organisations – Best Practice
Ulster-Scots Musical Traditions Scoping Study Researchers: Dr Katherine Campbell, Dr Stuart Eydmann, Dr Linda Gunn
<i>Your group/organisation has been selected as an example of best practice. We would be very grateful if you could complete, in brief, the questions below and provide us with dates and times convenient for us to call you to conduct a short informal interview. The results of this data will be presented in a scoping study which will help to inform the development of Ulster-Scots Musical Traditions in Northern Ireland.</i>
<i>Thank you very much for your help</i>

Name of group:

Practice/activity:

Address and web address (if relevant):

.....
.....

Contact name:

Email:

When can we call to interview you? Day-time Evenings Weekends

Preferred days/dates:

.....

Tel nos: *Landline*

Mobile

Impact and relationships

How many people take part? (please circle) Under 50 50 - 100 100-500

Can anyone join/take part? Yes No (see next question)

Who can participate? (e.g. only women? age groups? local people):

.....

Does the group receive any financial support? (please circle)

Subsidy Donations Charitable Other?

.....

Does the group receive any other support? Administrative Advertising

Materials Premises Services Transport Catering None

Other? (describe)

.....

Please turn over & complete the next page too

Where are the group's activities usually performed/practiced?(please circle)

Only in 'Home' town/village/area?

Other locations/communities?

In what ways does your group contribute to your local community?

Entertainment

Social

Training/education

Social cohesion

Sense of identity

Inter-generational/inter-cultural communication

Economic: *donations*

income generation

employment

tourist spend

Please Explain:

.....

If the group visits/performs elsewhere, please describe where and why this occurs?

(please circle)

Festivals

Other traditional events

Education/training

Competitions

Exchanges with other groups

Other *(explain)*

Please give examples:

.....

.....

What links does your group have with other traditions/cultures around the world?

Which traditions have contributed to the development of your group?

.....

Has your tradition contributed to/influenced other traditions?

.....

Further points about your group/organisation in your own words

What is its history, how has it changed over time, what will it be like in 5 years' time, why is it important, what does it contribute to the local community, to the tradition and to wider society?

Please return by e-mail

6.3 Results from individual comparator areas

6.3.1 Inveraray and District Pipe Band

Group:

Inveraray and District Pipe Band, based in Inveraray, Argyll and Bute, Scotland.

Practice/activity:

Pipe band engaged in competitions and performances.

Founded:

September 2003. The band developed from teaching in schools and night classes.

Informant:

Pipe Major Stuart Liddell, a leading bagpipe soloist who at time of the band's founding was a member of the four-time World Champion Simon Fraser University Pipe Band in Burnaby, British Columbia. Liddell founded the band to teach and encourage piping. During the first year, tuition was extended to include a drumming class. The band commenced competitive performance in 2005 and has subsequently developed and improved to reach Grade 1 status, therefore competing now internationally at the highest level. Liddell is of the view that competition encourages the learning.

Participants:

Currently 40 players in the Grade 1 band and over 25 in the Juvenile band.

Membership:

Open with no restriction on age, gender, nationality etc. However, participation in the Grade 1 band is by selection. For the Juvenile band and for learning in general there must be some evidence of ability combined with a willingness to engage in the team. Individual skills can be developed but learners are expected to blend in with the others. The Grade 1 Band currently attracts international members including players from Australia and Canada.

Financial support:

- There is no corporate sponsorship or financial support from the local authority.
- The band has received anonymous donations.
- There is a membership fee of £20 per month.
- General fundraising activities are held throughout the year.
- Annual expenses (travelling to competitions, accessories, reeds etc.) can amount to over £60,000.
- All contributions go towards the band, the Pipe Major taking no payment.
- Some years ago a Lottery grant was received for help with the purchase of uniforms.

Other support:

Activities such as catering are supported through volunteers who often have family or other connections to the band. A local hotel has sponsored travel and an employee of a local coach company has acted as volunteer driver.

Premises:

The local school, church (the band makes a donation) and fire station are used for band practice.

Materials:

There is sponsorship of drum and reed supply from the manufacturers, neither of which seek any advertising in return.

Contribution to the community:

- Entertainment.
- Training/education.
- Economic impacts on local shops, garages, cafes and hotels which benefit from players coming to the area for band practices. The Junior competition draws visitors resulting in tourist spend.

- Liddell feels that the band has had a strong impact on individuals and on the community. Learning the pipes and playing in the ensemble are seen as “important in young people’s development”. Whilst “not a strict environment”, it is an educational one in which pupils learn discipline and are steered away from potential negative influences. Association with a successful competing band gives members, and the local area, a sense of pride.

Performances:

The Juvenile band is mostly based in and around the adjacent towns of Inveraray and Lochgilphead. Practice takes place in local premises and, when the weather allows, in the open-air on the village green. In order to accommodate Grade 1 band players living outwith the local area, weekly band practice is also held at nearby Arrochar or at the National Piping College in Glasgow.

Activities outwith the area:

Every year there are 5 major championships (last year these were held in Dumbarton, Ireland and Annan, with the World Championships in Glasgow and the Cowal Games in Dunoon) and several minor ones (e.g. Shotts, Helensburgh, Bearsden). The band plays at the annual Armistice Day Parade and every few years holds a concert involving everyone from beginners upwards. The Grade 1 band also travels internationally to compete.

Links with other cultures and traditions:

Many bands from abroad come to Scotland for the World Championship competitions each year and some come to listen to and practice with the Inveraray Pipe Band. For example, a band from the city of Regina in Saskatchewan, Canada.

Links with Ireland and Northern Ireland:

The band has competed at a major contest in Northern Ireland held at Stormont Castle.

External influences:

The group has performed successfully at international piping festivals, including those in Brittany and Spain. This has seen the musicians develop friendships with others from whom they have gained much “musically and culturally”. The band has incorporated some elements from these other traditions into their repertoire.

Attracting and retaining members:

The teaching of piping in schools is a major source of young recruits into the junior band. Although the group are now at the top end of Grade 1, it started right at the bottom, having made progress in a very short space of time. This rapid rise and sustained success in competitions has helped attract and retain members.

6.3.2 Fochabers Fiddlers

Group:

Fochabers Fiddlers and Speyfest Music Festival, Fochabers, Moray, Scotland.

Practice/activity:

A fiddle group that emerged in the early 1980s with the initial aim “to encourage young musicians to play and take an interest in Scottish Music”. As the group developed it began to go on tours. As performers from established Scottish traditional music bands came to work with the students the idea of a fiddle festival gradually developed and the Speyfest Music Festival was established in the 1990s.

Informant:

Founder, James Alexander.

Participants:

Around 35 musicians.

Membership: Pupils of Milne’s High School, Fochabers (where the founder is a teacher) “with an aptitude for the fiddle” can join. Occasionally, exceptionally talented children from the local primary school can participate. Alexander also runs “Frontline” an ensemble made up of more experienced fiddlers.

Financial support:

Donations and sponsorship are received through appearances at community events.

Other support:

The ensemble has received sponsorship from private companies e.g. for transport to a recent appearance at the Royal Albert Hall, London.

Premises:

The group does not “rehearse as a group” but practices in school lessons and/or through individual tuition. There is therefore no need for a regular venue.

Performances:

Mainly in and around the “home” or local area. The group also appears at local civic and corporate events.

Contribution to the community:

The group have become the unofficial representatives of the community at civic events. They help local charities such as the Rotary Club and national ones like Cancer Research to raise money. The music festival has seen appearances by “big names” in traditional music. The group and festival has led to the adoption of the fiddle as part of the local identity as marked by a giant fiddle sculpture which has been erected just outside the village. It was stated that: “The village is now as famous for fiddling as for Baxters” (the well-known Scottish food brand), which suggests local pride and recognition beyond the home area.

Activities outwith the area:

The group has undertaken numerous tours including seven in the USA (including Disneyland), four in Canada and others in France and Germany. These arose through personal contacts of the leader/founder. In the USA they have performed at Highland Games, at “Scottish Weekends” and at various community events that typically take place in churches.

Links with other cultures and traditions:

While the focus remains on Scottish traditional fiddle music, the group will occasionally introduce an American or country element into their repertoire when playing in the USA. The festival has featured appearances from international artists. To date, the group has not made links or exchanges with Ireland.

Attracting and retaining members:

While in the past playing the fiddle might not have been viewed, by boys in particular, as “cool”, it is now fashionable to join the group. This is partly explained by its high local profile and by the fact that “big” international names appear at the festival. The approach to the music is also important: the arrangements and instrumentation (including guitars and drums) are more contemporary than that heard in the more traditional Strathspey and Reel societies. The growth, popularity and success of group are explained as a product of learning and tuition where the focus is placed on traditional music, contrasting with the local authority tendency to focus on classical music playing and education.

6.3.3 Edinburgh Youth Gaitherin

Group:

Edinburgh Youth Gaitherin.

Practice/activity:

A volunteer-run youth music charity promoting traditional music learning and playing (for ages 8 to 25) by building relationships with Edinburgh City Council high schools and through two main annual events. The Easter Gaitherin, which takes place in education authority premises during the Easter holiday, comprises four days of traditional music workshops for children aged 9 to 18. In November, music tutors from all over Scotland are invited to lead workshops for learners aged 8 to 18 which are included in the programme of the Edinburgh-based Scots Fiddle Festival. The organisation also runs a programme of other projects and events throughout the year as funding allows. These include outreach programmes such as a project in the city area of Wester Hailes, a Big Band project through which outreach members teach high school

students, and a project for 16 to 25 year olds through which young musicians create new music based on an exploration of the School of Scottish Studies Archives at the University of Edinburgh.

Founded:

1995.

Informant:

Charlotte Murray, Development Worker.

Participants:

Numbers fluctuate and vary by event. Recent numbers were around 50 in the Scots Fiddle Festival programme, over 100 in the Easter Gaitherin, 20 in the Big Band, 7 in the Archive Project, and up to 70 in the Wester Hailes project.

Membership:

Adults are involved as volunteer tutors and as committee members, but workshops are only for young people. It was noted: "Whether complete beginner, experienced player wanting to try 'trad.' for the first time, or an old hand at traditional music ... you don't need to be able to read music or be an expert on learning by ear". The principal social demographic of participants is middle-class, a situation which the organisation is seeking to change by moving the Easter Gaitherin to a new location with a largely working-class catchment area. The plan is to run workshops in schools in the area throughout the term, providing subsidised or concession price places for pupils from those schools, thus encouraging a greater mix of participants.

Financial support:

This varies from project to project, but the group is largely dependent on fundraising. Funds are raised through events such as ceilidhs and through fees from workshops participants. It has received Lottery Funding under the "Awards for All" scheme and from Creative Scotland in the past. The committee has gained small amounts of corporate sponsorship and private donations. The group owns some instruments (guitars, children's fiddles, whistles and drumsticks) purchased through a grant received through the Wester Hailes outreach project.

Other support:

The committee and Development Worker are volunteers.

Premises:

Use is made of local authority school premises. The location for meetings, small-scale workshops and the postal address is provided by a committee member. Advertising is done through the Traditional Music Forum and its communications.

Performances:

In school buildings and as part of the special events described above.

Contribution to the community:

- Learning.
- Providing opportunities for young people who might not otherwise experience traditional music.
- Providing the young participants with role models
- Opportunities for children from different demographic backgrounds to participate.
- Provision of non-music based activities which, as they are held outside of the school environment, expand personal experience and aid confidence to move outwith the peer group.

Activities outwith the area:

Participants supported the Dutch band, Ogham, at the Queen's Hall, Edinburgh, and the Big Band appeared at the Scots Fiddle Festival at the King's Hall, Edinburgh. The group is frequently asked to provide young musicians for events.

Links with other cultures and traditions:

Nothing to date. There is a proposal to work with Norway and a Norwegian teacher is involved. Workshops were held by a Hungarian fiddle tutor at the Scots Fiddle Festival.

Links with Ireland and Northern Ireland:

Nothing to date.

Attracting and retaining members:

Much is done by word of mouth and through the group's established relationships with music teachers in schools as well as through its own publicity.

6.3.4 Merlin Traditional Music Academy, Scottish Borders

Group:

Merlin Traditional Music Academy, Scottish Borders.

Practice/activity:

A commercial business involved in music retail, instrument hire and tutoring (proprietors: Andy and Bridget Gray). The company offers group lessons and one-to-one tuition in accordion, fiddle, guitar, drums, saxophone, whistle, piano, bagpipes and keyboards. The organisation hires instruments out to pupils who wish to practice at home. It "does everything" including sourcing and arranging lessons with tutors, providing premises and administration, and dealing with fees and tutor payments. In addition to teaching traditional music, the group offer the opportunity to study for and sit Graded Exams (a specialist, performance-based series of assessments) run by the Royal Conservatoire of Scotland, up to Grade 5 for fiddle and accordion.²⁰

Founded:

2006 as a retail outlet (shop and online) for traditional music CDs, musical instruments and accessories. Tutoring via the "Academy" started in 2011 following enquiries regarding learning opportunities in the area.

Informant:

Bridget Gray.

Participants:

Around 150 people are currently receiving tutoring.

Membership

Open, with no restrictions. Currently the age group ranges from 5 to 72 years old and participants include people living locally, as well as those in Edinburgh and one woman who travels from Carlisle, England.

Financial support:

The Academy is part of a commercial business comprising a retail premises and online shop. The company also supplies local schools and the education authority. Students come from a variety of socio-economic backgrounds. Some students have suggested adding a charitable arm to the academy, including forming a band that could raise funds through performance, to allow the provision of bursaries for those who can't afford to pay for tutoring.

Other support:

This is less relevant due to this being a commercial operation. However, they have been "given" the use of adjacent hall premises in which to stage an end of term/Christmas concert.

Contribution to the community:

- Entertainment.
- Social focus.

²⁰ <http://www.merlinmusicmelrose.co.uk/merlin-music-academy>. Accessed 31 December 2012.

- Local identity.
- Economic benefits.
- The group has become a “real hub of activity”, promoting the whole area as “a place keeping music alive”, and has been “putting the Borders on the map for traditional music”.
- Learning and education.

Performances:

On company premises except for the end of term concert.

Activities outwith the area:

Merlin organises monthly music sessions in the local golf club where they play slow tunes to enable learners to join in where they can. Last year Phil Cunningham and Aly Bain allowed students to be their support act at a concert in the Victoria Hall in Selkirk to give them the opportunity to play in front of an audience (of about 300). Things like this “keep the kids interested” and build confidence in adults.

Links with other cultures and traditions:

Tutors are engaged in teaching and performing abroad, including Canada. The group acknowledges that it has learned from the model of Feis Rois regarding attitudes and approaches to organisation and learning.

Attracting and retaining members:

This is principally by “word of mouth.” There is a website. Success is thought to be a result of the “‘hands-on’ approach ... there’s no snobbery, no pomposity”. The tutors make learning fun, and Merlin select them for their attitude as well as for their expertise, e.g. accordionist, Ian Lowthian and Iain Fraser, principal fiddle teacher at the Royal Conservatoire of Scotland until 2005. Musicians, Ivan Drever, and Phil Cunningham and Aly Bain are patrons of the Academy.

6.3.5 Shetland Music Development Project

Group:

Shetland Music Development Project, Shetland Arts, Shetland, Scotland.

Practice/activity:

Shetland Arts²¹ allocate funds to groups and to individuals and the Shetland Music Development Project was introduced in early 1999 to lend a “helping hand” to Shetland’s music. This includes the website “Shetland-Music” which is intended to provide a “comprehensive database of music and music related contacts” drawing on people who are “involved with the Shetland music scene or industry”²².

Founded:

The music development project began in February 1999 and initially comprised a number of Festival groups. It looked at tourism, as well as at the music-making of younger and older musicians. Prior to instigation of the initiative Shetland Arts Trust commissioned a report in 1997 to look at how they might become more involved in all aspects of music in the Shetland Isles. The report *Developing Music in Shetland* (1997) was authored by Katherine Campbell and one of its main recommendations was that a music development officer be appointed. David Gardner was the first to hold the position. The current Shetland Arts programming co-ordinator is fiddler, Lynda Anderson. There was already a huge amount of interest in Shetland traditional music, especially through the work of the late Dr Tom Anderson and the teaching of fiddle in schools. Shetland Arts Music Development Project was capitalising on what was already there and set out to further co-ordinate marketing, to develop music locally, nationally and internationally, to support the education service, and to address music tourism. There were “already clear markets for [Shetland music] all over the world”, brought about by the nationally and internationally known fiddler, Aly Bain, and by bands such as Rock, Salt and Nails; Fiddlers’ Bid; and Filska, all of whom had undertaken tours. There was also much “invisible” music-making at community level.

21 <http://www.shetlandarts.org/support/what-we-do>. Accessed 7 Jan 2013.

22 <http://www.shetland-music.com/>. Accessed 7 Jan 2013.

Informant 1:

Kathy Hubbard, Head of Development, Shetland Arts. Shetland Arts [Shetland Arts Development Agency], a registered charity core-funded by Creative Scotland and Shetland Charitable Trust, is the “lead arts development agency in Shetland”.²³

Informant 2:

Davie Gardner (Manager, Atlantic Edge Music Services), local music expert and promoter, and Shetland Arts’ first Music Development Officer (1997-2006).

Participants:

It is hard to quantify exact numbers, but during the Tall Ships events (1999 and 2011), 500 local people took part (as individual musicians or in bands when there were 60 to 70 acts over the 4 days). It is suggested there may be 3 times as many others in the islands, many of these playing at community level.

Financial support:

“Pump-priming” funding was received from the Scottish Arts Council, Highlands and Islands Enterprise, Shetland Enterprise, the Arts Lottery, Shetland Islands Council Economic Development, and Shetland Arts Trust. This was offered for three years before being extended for a further two. Initial funding made for a proliferation of venues that aided development by increasing audiences and providing performance opportunities for players. Music in Shetland is now less underpinned by funding, however. The recession is affecting the “top end” more, but less availability may stimulate people to do more themselves again. Local community-based music making is still very strong. Sustainability was a problem in relation to anything that required continued regular payments. The live music pub scene initially dipped although some have gradually restarted “on their own” having worked out ways to do it themselves without support. It was also not possible to sustain activities such as getting groups onto visiting cruise ships. As a result of having less funding the organisation have shifted to “focus rather than spread” and now concentrate on young people and their development, including formal music education and also teaching at Mareel (on traditional music as well as on the music business).

Contributions to the community:

- Changing attitudes and policy. The initiative, which does not focus solely on traditional music, has had a major impact including a “massive shift” in thinking and policy as a result of addressing “practically all” of the recommendations of the 1997 report, including economic impact, training, and the opening of Mareel. Funding enabled a “fast push” with the result that “there was a visible flowering of talent, a sudden realisation that there was talent – not just in traditional music.” Kathy noted: “What was unspoken became visible and it encouraged other people to become involved”. There was an enhanced sense of identity and pride which “enabled people to feel good about themselves and where they live”. Shetland Islands Council now market the islands’ culture and traditions as a central part of their economic strategy.
- Economic: there is economic benefit from pub sessions, concerts and the tourist industry. One of the top five reasons given by visitors for visiting the islands is music which it is seen as unique, in the same way as the dialect.
- Social: Shetlanders see music as a unique aspect of their identity and heritage. There is a sense of pride and a sense of ownership.
- Tourism: “It’s hard to demonstrate what the economic value is” but “cultural tourism (along with wildlife tourism) *is* Shetland in terms of tourism; Shetland equals fiddles!” Tourist-related spend accrues to the islands through the use of/hire of halls for concerts and gigs in pubs, and goes to local tutors and musicians. Interestingly, “95% of students coming to Fiddle Frenzy are from outside Shetland”, and many are international.
- Entertainment: A major initiative was that the multi-functional music/cinema venue, Mareel, was developed. The first feasibility study for this was carried out in 1997 by Davie Gardner and the venue opened, after years of discussion with the community, in November 2012.

²³ <http://www.shetlandarts.org/about/>. Accessed 17 June 2013.

- Learning: Percussion/drum and accordion provision (kits and teaching) were introduced, and there is now a permanent drumming teacher. NC and HNC qualifications are available, and the learning is all done in the venue (Mareel).

Performances:

Festivals include the Fiddle Frenzy (nominated in the Scottish Trad Music Awards 2008 in the “Event of the Year” category), which is now in its tenth year, and the annual volunteer-run, Shetland Folk Festival. There is also the Accordion and Fiddle Festival, and the Young Fiddler of the Year, as well as country and jazz influenced festivals such as the Peerie Willie Johnson Guitar Festival. Fiddle Frenzy is based around teaching the tradition. Visitors come for a week of tuition and concerts, and many stay on for another week’s holiday in Shetland and to meet other musicians. While the average spend per person is around £1,500, the economic benefit “plays second fiddle” to the cultural and social reasons: “the whole idea was to get people in from outside”. People in Shetland are very keen to hear music from other areas, such as Appalachia.

Links with other cultures and traditions:

It is felt that there are huge social, economic and cultural benefits to exchanges with other traditions/cultures. Many countries are represented at the Shetland Festival, Fiddle Frenzy etc. and Shetland musicians tour extensively too. The main areas are Scandinavia, North America, Canada and Europe (Germany, France, Holland). Other areas include Eastern Europe. Examples of events include “Shetland meets Appalachia” at the formal opening of Mareel arts centre, where American fiddler and singer Bruce Molsky gave a concert and workshops in community halls.

Attracting and maintaining members:

Things have changed hugely since the 1960s when playing the fiddle was unfashionable: “now dozens carry fiddles”. The fact that local bands were travelling internationally made it “cool”. Young, dynamic teachers were also important in changing things. Music is not forced on anybody at school and “demand outstrips supply”. The largest percentage of people playing is from the younger age group and music now represents opportunity. Festivals have played a huge part in changing this image, particularly the Shetland Folk Festival where the audiences are now younger compared with the 1980s and 90s. The inclusion of international acts contributes to this. There will always be some who see professionalization as a downside, especially those who have been unsuccessful or have failed to get funding, or the more conservative “purists” who do not approve of the tradition being changed. While the focus in Shetland has been on marketing and developing music as an industry, the organisation has also tried to create opportunities for the old style of fiddle playing, e.g. linking the Cullivoe Fiddlers (from a village in Yell) with Scandinavian old-style fiddlers.

6.3.6 Cairdeas na bhFidiléirí, Donegal

Group:

Cairdeas na bhFidiléirí, the “friendship or association of [Donegal] fiddle players”.

Practice/activity:

A not-for-profit voluntary organisation which is concerned with Donegal fiddle playing and “helps keep the tradition alive”. The association holds the Donegal Fiddle Summer School (non-residential music school held in first full week of August) and the Glenties Fiddlers’ Weekend (lessons, workshops and concerts held during the first weekend in October). “Due to social change etc. [the tradition] was unhealthy 30 years ago, but it seems to be recovering.” Rab Cherry noted: “We’re not the only reason it stays alive and we don’t want it to be dependent on us”. The organisation’s goal is to “regenerate” the tradition in Donegal.

Founded:

Early 1980s.

Informant:

Rab Cherry, committee member, fiddle maker and restorer.

Participants:

This has never been a “membership” organisation and they operate in a variety of places (they don’t want to be focussed on only one area). The biggest event is their summer fiddle school at Glencolmcille, which features 10 teachers and 100 pupils, plus students’ parents and families, taking the total to around 600 people.

Membership:

Open to anybody, of any age or level of ability, whether or not resident in Donegal. The summer school covers everything from beginner level upwards. The organisation tries to ensure that they have a number of teachers who are experienced in working with younger children. Participants range from regulars to one-off visitors from abroad passing through. Although the initial purpose of the organisation was to regenerate the local tradition, they have had attendees from Canada, the USA and Japan. Some people might participate as part of their holiday, and they have one person who comes over especially to take part from St Petersburg. Players of a “reasonable” level of ability are invited to join the band (which can comprise anything from 5 or 6 people up to 30) which plays at “random” fiddle weekends throughout the year.

Financial support:

The group, which is a voluntary organisation governed by a committee, receives funding from a variety of sources. It does not receive any sponsorship, but has been supported by the Irish Arts Council/An Chomhairle Ealaíon. The group receives small “donations of materials and equipment”, but “haven’t gone for the corporate sponsorship” because of what such funders might be looking for in return. They also raise funds through fees. For about 5 years they have been charging 140€ for one week’s tuition at the summer school. Given that the goal is regeneration in County Donegal, which is an area of high unemployment, they offer reduced fees for local people. Further reductions are made for families who have several children attending, and teachers can, at their discretion, reduce the fees in the case of those with genuine financial difficulties. While some participants own fiddles or other instruments, the organisation has purchased some sets which they make available to learners on a rental basis. If a child is doing well they may also be loaned a better instrument to demonstrate to the parents the difference that this can make.

Other support:

This is received from the local community. The help that a hotel in Glenties gives them “generally without seeking payment” is “unquantifiable”. This includes use of the building for classes/lectures etc. over the October weekend and “good deals” on rooms and meals for performers etc. Local people as well as students and families come to the Saturday night concerts for which there is an entrance fee.

The link with dance is seen as crucial to Donegal fiddle music and part of the week’s learning is a dance class and a dance which is open to the public. The group encourage reasonably able musicians to get up and play with “the band” to give them experience of playing for dancers.

Performances:

In and around Donegal as noted above.

Contribution to the community:

- Entertainment/social: The fiddle weekends run throughout the year are only provisionally planned, and are changed if locals tell them that something else is on that weekend (to avoid a clash of events). The main gigs are advertised on their website but not the smaller ones due to the flexibility required to fit in with other local events and needs.
- Learning: Although the association does not run classes throughout the year, other tutors do, and the organisation supports that.
- Sense of identity: The fiddling contributes significantly to a sense of local identity. There is a lot of unemployment in the area now where the current generation’s grandparents and great-grandparents would have been almost entirely self-sufficient (working in farming or fishing).
- Economic: The economic impact is not large but the group causes a lot of people to come to the area that would otherwise not be there.
- Tourism: There is day-spend from visitors when classes/the fiddle school are being held, and, having enjoyed the area, some visitors return at times when there is no musical activity or event.

Activities outwith the area:

As noted earlier, the group move around Donegal. The group are also asked to go to various events. They have brought teenagers to play at concerts at NAFCo (the North Atlantic Fiddle Convention) and have played at Celtic Colours in Cape Breton Island, Canada, at the Milwaukee Irish Fest, USA, and elsewhere in Ireland. Talks/lectures have been given by group members, e.g. at Limerick University and at the Scots Fiddle Festival, Edinburgh.

Links with other cultures and traditions:

The Glenties weekend in October is about promoting Donegal fiddling but the group do not want to give the impression that the only type of music there is Donegal music, therefore they always have at least one guest musician from outwith the area (e.g. from mainland Scotland, Shetland, or another part of Ireland). Communication and interaction with musicians from other places is “seen as a positive” element.

Attracting and retaining members:

“It comes in waves”. If only one child in an area wants to play it can be really hard for them, but if there are several this “gets a bit of momentum going”. The group are very age-group sensitive, not just in terms of levels of ability, but also in terms of whether the young person will find it easy to fit in (some are sent to the fiddle school on their own but they gradually make new friends as the week progresses). In addition to its musical aspirations the group sees itself as “working within a huge tradition”: “There’s landscape, tradition, history, people. If you look at our website you can see information on folklore, on ways of life, history, archives. We take people on tours around the area” (e.g. to “The Gravel Walks” – a place which is also the title of a popular fiddle tune).

6.3.7 Celtic Colours International Festival, Cape Breton

Group:

Celtic Colours International Festival, Cape Breton, Nova Scotia, Canada.

Practice/activity:

This international festival runs annually in October from Thanksgiving until the following weekend. Over the period of the festival there are up to 46 concerts and around 235 other activities. The founders are from a development background and the festival was a “developed” concept. At the start they worked with the community to ask what was unique about the area and how the project could best fit in. People in Cape Breton Island had always had a strong interest in their Scottish and Gaelic background which had survived almost as a result of rural isolation. The traditions/music had always been practised “in a quiet way” (Square Dances, etc.) but the region also had some high-profile musicians by the 1990s (The Barra McNeills, Rankin Family, McMasters) which helped in developing the idea of the festival. Communities are scattered “all over the place” and, from the start, Celtic Colours has been a de-centralised festival reflecting this.

Informant:

Joella Foulds, Director, Celtic Colours International Festival.

Founded:

1997.

Links with other cultures and traditions:

The founders were aware of Celtic Connections Festival in Glasgow, Scotland, but knew that they did not have the same infrastructure as Glasgow. Getting international artists to come was a priority from the outset to raise the profile of the festival.

Financial support:

The festival receives funding from Federal Government Economic Development, Provincial Tourism and from Municipal Government. State funding was needed in order to get international artists to come. At the outset the organisers talked to artists and the communities, then to local, provincial and federal government. The tourism department was already looking for a big project, and the festival was able to key into this (the festival takes place in the Fall when the trees change colour, hence the chosen title).

Other support:

Help and support is available to develop events under the categories of learning, visual arts, square dances, outdoor events and community meals.

Performances:

During the rest of the year there are sessions, workshops and community suppers, but if a community wants to host a festival event under the Celtic Colours umbrella, they have to submit an application (not on-going: they have to re-apply every year) as it got to a point where there were too many events.

Contributions to the community:

- The festival attracts tourists outwith the summer high season.
- Money is raised from visitors coming to the area. The festival itself does very well financially, and local people attend as they keep ticket prices within the range that they can afford. Corporate funding is not felt to be an option, partly due to the tax system in Canada. 55% of people attending are from abroad and 45% are local.
- There are benefits to communities in a region with much higher unemployment than the UK.
- Local artists gain confidence and esteem. International/high profile artists attract visitors and the profile of local artists is raised by appearing on the same stage: “local musicians are put on a par with international calibre artists”.
- Language: A major concern in the area is the dilution/loss of the language and therefore, following consultation with local representatives, the festival promotes Gaelic by featuring it in the programme and on stage.

Links with other cultures and traditions:

Artists are often mixed resulting in many “wonderful exchanges”. Friendships have been formed with musicians from Ireland and Scotland, as well as with those from other countries. Initially, there was concern that the “home” tradition might be changed or diluted, but this concern hardly exists anymore and there is recognition of the fact that we live in a global society. Joella noted that both “tradition-bearers” and professional Cape Breton artists love the festival and are extremely positive about it. People “come home from all over the world” to attend and play in the festival.

6.3.8 The Sage Gateshead Folkworks Programme**Group:**

The Sage Gateshead Folkworks Programme, North-East England.

Practice/activity:

The Folkworks Programme runs workshops, summer schools and festivals to promote and encourage participation in folk music. Until 2005, Folkworks were involved in organising the BBC Radio 2 Young Folk Award competition now held at The Sage Gateshead.

Founded:

Folkworks was founded as a non-profit organisation in 1988 by musician, Alistair Anderson, and Ros Rigby OBE, then an Arts Development Officer. One of the founding organisations of The Sage Gateshead, it no longer exists as a separate entity. Folkworks original creator, Alistair Anderson, was always a champion of young musicians – going into schools and encouraging young players. He was pivotal in the creation of the first BMus in Folk and Traditional Music in England. This was sparked by the summer school; having taken part, many students wanted to know where they could go in England to study folk music further. Anderson designed the course, approached several Universities and it was taken up by Newcastle University. Initially the course was very much linked with The Sage Gateshead – much of it housed in their former building, the old Town Hall. It is now housed within Newcastle University’s purpose-built music school. The four-year degree course is now in its eleventh year and has an annual intake of 18 to 25 students.

Informant:

Chris Pentney, Head of Folkworks Programme.

Participants:

It is difficult to estimate numbers involved. In the past, players were mainly male. The tradition in Northumberland, which is a rural county, was an existing unbroken one. In the early days music was played in homes and at dances and people learned by ear from tradition-bearers. There were “The Shepherds” – Will Atkinson, Joe Hutton and Willy Taylor – who all lived and farmed in Northumbria, and pipers such as Billie Pigg (Northumbrian small pipes), but the tradition was not widely known and did not have a high profile when Folkworks started. There was an older “Gatherings” movement which preserved Northumberland traditions, such as the influential “Morpeth Gathering” at which the focus was on dialect as well as music. The Northumberland Pipers’ Society also preserved traditions, and supported players and instrument makers.

Financial support:

Northern Arts were Folkworks’ core funders, Gateshead Council are supporters, and the organisation received an “Arts for Everyone Award” from the Arts Council (England). The latter was used to create an instrument “bank” in the late 1990s enabling children to get access to and try out an instrument (including melodeons, concertinas, and starter sets of Northumbrian pipes).

The Sage Gateshead has been a “National Portfolio Organisation” (Arts Council of England) for 3 years. It received one of the largest UK Arts Endowment Grants at the time from the National Lottery (£78.1 million) for a purpose-built building. They now receive funding from Gateshead Council, “lots of project funding” and work with a large number of different partners. They have links with various bodies such as the Health Service (e.g. through an Alzheimer’s project).

Contribution to the community:

- Employment: Degree graduates stay in the region and work in local schools, as well as tutoring on Folkworks programmes.
- Tourism/income generation: About 300 people come into Durham for a 3 to 7 night stay for the summer schools (i.e. tourist spend on accommodation and food).
- Musical benefits.
- Inter-generational communication.
- Social cohesion.
- Sense of identity.
- Entertainment.
- Learning and education: The instruments into schools initiative has been a major success. “You can’t quantify the social benefits” but in Teesdale there is a Folkworks project for young musicians in the village (this pre-dates The Sage Gateshead): they have learning programmes in the schools that feed into the Hexham Gathering, a Young People’s Festival which takes over the town, so there’s visitor spend and the young people give performances. The community performances bring people together and broaden the audience for the tradition.
- Changing attitudes: Folkworks has changed acceptance of folk music in “Arts” centres through musicians appearing nationally in venues that wouldn’t normally consider folk as part of their remit. Joining forces with an international Concert Hall (The Sage Gateshead) has allowed the music to be seen by a new/different audience and has raised the profile of traditional music.

Performances:

Folkworks organises a series of three summer schools held in different colleges in the City of Durham around August (to avoid clashing with Whitby Festival and with Devon’s Sidmouth Festival). The summer schools started in Newcastle in 1989 with one for the 12-25 age group, then one for adults in 1996, then a junior one for the 9-13 age group in 2005. Since 2010, Folkworks Programme’s artistic director, Kathryn Tickell, has been closely involved with the youth summer school.

Pupils receive two main types of teaching: instrumental tuition on their chosen instrument (or voice) and tuition within an ensemble. At the end of the week’s workshops, youth and junior cohorts present performances – mainly to audiences of friends and family – at venues around Durham. On the Saturday, in order to raise the public profile, the tutors – all musicians in their own right – perform at a series of public concerts (an extension of the already established “Durham Gathering”, part of the tradition of “Gatherings” in the region). The youth summer school has become a meeting place for young folk musicians and bands. Many former students have returned as tutors. The summer schools have a national and international pull.

Activities outwith the area:

Money has been awarded from the National Touring fund (Arts Council, England) and musicians have performed in Norway, the USA and Ireland, among other places. Links contribute to new repertoire, new ways of doing things, crossovers and new bands. There are different ways of developing the tradition. Folkworks created the conditions for the young group *Baltic Crossing* (comprising two musicians from Finland, two from Northumbria and one from Denmark) and for other collaborators to come together.

Links with other cultures and traditions:

The Folkworks Programme does not focus specifically or exclusively on the North-East tradition, though they do run classes in Northumbrian pipes etc. Other musical traditions are represented, e.g. they have had Scandinavian artists as tutors. Tutors have included Finnish fiddlers (from Frigg), the Danish fiddler, Harald Haugaard, and the American Singer/songwriter and fiddle player, Laura Cortese. Brian Finnegan (Northern Ireland flute and whistle player, from “Flook” and “KAN”) is a summer school tutor; with Scottish band “Lau”, he has commissioned a piece for the Northern Sinfonia.

Attracting and retaining members:

“Critical mass makes it cool” where perhaps involvement in traditional music might once not have been. The teaching programmes in schools contribute to this. St Bernard’s Roman Catholic School in Barrow-in-Furness, for example, has provided fantastic melodeon players such as Joe O’Connor who won BBC Young Folk Musician of the Year and two musicians, The Taylor Brothers, have joined an elite group called “Folkestra” (The Sage Gateshead’s youth folk ensemble). All of this gives the music a high profile and children then see it as “the norm”. Folkworks’ aim is to bring the best performers, whether international, national or local, across all genres, to inspire local people to pick up an instrument. Folkworks also instigated teaching schemes across the region with a view to providing a next step for young people who had become involved in the tradition. These include programmes training those who wish to become teachers/tutors themselves, and a scheme which provides four one-year trainee posts or apprenticeships for young people who wish to become administrators in the sector.

6.3.9 The Big Experiment – Residential Folk School, Wales

Group:

The Big Experiment (BEAM), Residential Folk School, Trac Cymru (Music Traditions Wales).

Practice/activity:

TRAC Cymru is a national organisation in Wales with 3 members of staff. It aims to support, develop and promote traditional Welsh music and dance and, to an extent, other Welsh traditions. It also acts as an advocate for the tradition (see <http://www.trac-cymru.org/future-of-the-tradition-and-the-tradition-of-the-future.htm>). The Big Experiment/Yr Arbrawf Mawr is a 3-day course of traditional Welsh music, song and dance which takes place in a beautiful rural setting. It has been running for 5 years, with numbers steadily increasing. Every year, the organisation tries something new, tweaking the formula in response to feedback from attendees. The course takes place at the Autumn half-term every year – usually around the Halloween weekend. It begins on the Thursday evening with an informal supper and session, and classes start on Friday morning. The event ends at 4pm on Sunday afternoon. Teaching takes place in mixed-instrument groups, self-selected into levels: Foundation, Intermediate and Advanced. There are usually two Intermediate groups to cater for the larger numbers. There are also groups covering traditional Welsh song, and Welsh clog dance. Mornings take the form of a course of six lessons in instruments, song or dance. Afternoons contain stand-alone workshops in a variety of topics: instrument-specific masterclasses; taster sessions especially on “iconic” instruments e.g. crwth, harp; and singing or clogging for those doing instrument classes in the mornings. Evenings are a mixture of concerts by the tutors and by BEAMers who wish to perform, a *twmpath* (ceilidh), and lots of sessions. Tutors are typically leading Welsh folk musicians and are multi-instrumentalists. Last year and this year the advanced level tutors are drawn from “in house” including Stephen Rees and triple-harpist Robin Huw Bowen.

Founded:

2005.

Informants:

Blanche Rowen, Administrator and Angharad Jenkins, Development Worker.

Participants:

Last year's course attracted nearly 100 participants; the youngest was 3 and the eldest in his 80s. The gender split is roughly equal, with slightly more women than men. There is a 50/50 split between newcomers and those who have been before.

Membership:

All are welcome regardless of level, though the only absolute beginners tend to be accompanying family members with greater experience. There is a special strand for primary school age children. High school age children join in the "all-age" morning classes. The language split tends to be one third Welsh-speakers (first language), one third Welsh learners and one third with no Welsh: the whole event operates bilingually.

Financial support:

Tuition is funded by the Arts Council of Wales and the accommodation and catering are covered by the fees paid by the participants. The cost is all-inclusive for food, accommodation and tuition, and is on a sliding scale depending on room type, with concessions and family discounts also being offered. A non-residential option is available for those living locally. A high proportion of participants receive concessionary rates e.g. pensioners or those in full-time education.

Materials:

The organisation has a few instruments to loan but usually BEAMers bring their own.

Contribution to the community:

The project fills gaps previously missing in terms of provisions. There is no accreditation offered, as there is currently no qualification in Traditional Welsh Music as there is in Irish or Scottish music. Teaching is largely by ear, with written music only offered as required. The event appeals to session players, most of whom don't want to perform solo and who like to take things steady, but who enjoy the sociable aspects of group performance. Many of the BEAMers have gone on to set up local sessions and follow-up learning opportunities in their local neighbourhoods.

Performances:

The course alternates between north and south Wales because of travelling times. The course will take place for a second year in the National Trust centre at Stackpole, Pembrokeshire. Before that the course took place for two years on Anglesey in the north, at a residential training centre.

Links with other cultures and traditions:

The organisation formerly had a guest tutor from outside Wales who taught the Advanced class – Brian McNeill, Karen Tweed, Brian Finnegan and Alistair Anderson have all been guest tutors.

Appendix 6.4

Initial template for Ulster-Scots music fieldwork interview questions

(NB These were augmented/adjusted/selected according to the interview).

A Capture and understand information on the current health of the Ulster-Scots Music sector in Northern Ireland:

1. Parameters of U-SM
 - How do you see this?
 - What are the challenges?
 - Definition of U-SM?
 - What is the breadth of U-SM?
2. Current levels of activity in U-SM
 - What are the key reports and studies?
3. Current levels of participation in U-SM
 - What are the key reports and studies?
4. Strengths of U-SM
 - Sheer numbers?
 - Youth involvement?
5. Examples of best (good) practice in U-SM
 - What is good practice musically?
 - What is working really well?
6. Weaknesses of U-SM
7. The roles of U-SM
8. Progress in developing and promoting U-SM over past 10 years
9. Impediments to activity, participation, roles and strengths, i.e. future progress and development
10. Best (good) practice and lessons learned from elsewhere
 - Can you recommend any comparators?
 - What do you admire outwith Ulster?
11. Comparator areas where traditional music forms have been successfully developed to realise cultural, social and economic benefits
 - Can you recommend any comparators?
12. Literature Review
 - What is the key literature?
 - Other media?
13. Survey of published media and resources and accessibility: CDs, BBC, Schools' Packs, DVDs, tune books and publishing, tutors, current archival resources

B Develop a route map towards:

1. Better understanding of U-SM traditions by the wider community
 - How might better understanding be promoted?
2. Better knowledge of U-SM traditions by the wider community
 - Publications, archives, records etc.
 - How might knowledge be gained and promoted?
3. Better appreciation of U-SM traditions by the wider community
4. Deeper understanding of the history and place of U-SM in the bigger picture of music in Ireland
 - Research?
5. Deeper understanding of the musical relationships with Scottish traditions
6. Deeper understanding of the musical relationships with “beyond”
 - Where?
 - North America?
7. Opportunities for U-SM to contribute to cultural, social and economic development
 - Tourism?
8. Enhanced participation
 - Age?
 - Gender?
9. Developing the role of informal education including the pre-primary sector
10. Developing the role of formal education
11. Identify opportunities for U-SM/Scottish traditional/Irish sectors to collaborate
 - Performance
 - Practice
 - Research
12. Identify where further research may be required over 5-10 years
13. Recommendations for future development over 5-10 years
14. Draft Action Plan
 - Vision
 - What would you as a professional hope to see from this project?

Appendix 6.5
Literature review: sample template

Citation

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Author's background and publication context

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Audience

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Review

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Appendix 6.6

Organisations – Descriptions

The Ulster-Scots Agency

<http://www.ulsterscotsagency.com/>

The organisation's remit is described as follows on its website: "The Ulster-Scots Agency, or Tha Boord o Ulster Scotch as it is known in Ullans (another name for the Ulster-Scots language), has been given the legislative remit of the 'promotion of greater awareness and use of Ullans and of Ulster-Scots cultural issues, both within Northern Ireland and throughout the island'. The aims of the Ulster-Scots Agency are to promote the study, conservation, development and use of Ulster-Scots as a living language; to encourage and develop the full range of its attendant culture; and to promote an understanding of the history of the Ulster-Scots. The Agency was established as a part of the North/South Language Body set up under the Belfast Agreement of 1998. The other part of the Language Body is Foras na Gaeilge which has responsibility for the development of the Irish (Gaelic) language. Each of these agencies has its own Board whose members together constitute the Board of the North/ South Language Body – otherwise known as Tha Boord o Leid in Ullans. The Agency is jointly funded by the Department of Culture, Arts and Leisure in Northern Ireland and the Department of Arts, Heritage and the Gaeltacht in the Republic of Ireland and is responsible to the North/South Ministerial Council. The Agency has its main office in Belfast with a regional office in Raphoe, Co. Donegal an Ulster-Scots heartland area." <http://www.ulsterscotsagency.com/about-us/>

The Agency has a Visitor and Information centre in central Belfast, and it provides financial support to "a range of events and projects developed by community groups and voluntary organisations with the aim of promoting the culture, heritage and language of Ulster-Scots." The grants offered include those for Ulster-Scots summer schools, festivals, and dance and music tuition.

A list of 2012 Agency-funded music tuition projects is given in the Appendix to this report. Others from earlier years can be found on their website: <http://www.ulsterscotsagency.com/community-projects/projects-funded-by-the-agency/> Courses and workshops taking place are again listed on the website: <http://www.ulsterscotsagency.com/education/courses-and-workshops/>

The Ulster-Scots Community Network

<http://www.ulster-scots.com/>

Based at offices in Great Victoria Street, Central Belfast, this organisation is supported by the Ulster-Scots Agency and the Arts Council of Northern Ireland. It comprises an Operations Manager, Education Officer and four Development Officers covering Antrim and East Londonderry, Mid Ulster and the North West, South Ulster, and County Down and Lagan Valley respectively.

The organisation aims to "preserve, promote and develop Ulster-Scots heritage and culture in all its forms." Its role is described as follows: "The Ulster-Scots Community Network (USCN) was established in 1995 to promote awareness and understanding of the Ulster-Scots tradition in history, language and culture. Through a continuing programme of wide-ranging projects we also highlight the significant contribution of the Ulster-Scots community to the development of life in Northern Ireland, the border counties of the Republic of Ireland, and the wider Ulster-Scots diaspora. As a representative umbrella organisation with over 400 member groups, we are committed to representing the interests of those who engage in a variety of Ulster-Scots activities." <http://www.ulster-scots.com/>

The organisation's remit is to:

- Provide assistance, advice and guidance to the Ulster-Scots community;
- Produce educational and historical books and displays on a range of Ulster-Scots topics;
- Assist Ulster-Scots groups to identify and access relevant funders and financial assistance;
- Share a range of relevant information with our membership; and
- Represent Ulster-Scots interests at various levels in society.

The Network has issued a number of music-related publications including those on the fife, the Lambeg drum, Robert Burns and the Ulster connection, and introductions to Scottish Country Dancing and to the Bb Marching Flute, as well as works on history and publications for children with a focus on the language. A page of the organisation's website is devoted to music and dance (<http://www.ulster-scots.com/music-dance>).

The Arts Council of Northern Ireland

See <http://www.artscouncil-ni.org/>

The Arts Council is the lead development agency for the arts in Northern Ireland. It is the main support for artists and arts organisations, offering a broad range of funding opportunities through Exchequer and National Lottery funds. Its aims and objectives are outlined in its five year strategy document.

The Council is concerned with the traditional arts which are defined as:

- Singing in Irish, English, Hiberno-English and Ulster Scots;
- Storytelling;
- Music (incorporating Gaelic, Scottish and English traditions);
- Dance (including Irish, Scottish or other influences);
- Theatre (from Mumming to Morris to other forms of folk theatre);
- Architecture and Crafts (from stone-built cottages to weaving and toy-making); and
- A large body of folk-custom and belief.

According to its website the Arts Council endeavours to:

- Assist traditional musicians in the development of their knowledge, artistry and their professional careers;
- Foster and promote our heritage of traditional music, song and dance by supporting the collection, archiving, and dissemination of these artforms;
- Enhance understanding of cultural traditions and diversity in Ireland, the UK and around the globe;
- Support initiatives in traditional music education inside and outside the formal education sector; and
- Support the showcasing of traditional arts through local festivals, concerts, education programmes, and other events. (<http://www.artscouncil-ni.org/artforms/trad.htm>)

According to its published *Art Form and Specialist Area Policy 2007-2012: Traditional Arts* (Belfast, 2007) (<http://www.artscouncil-ni.org/artforms/pdfs/TraditionalArts.pdf>):

“The Traditional Arts in Northern Ireland incorporate the indigenous music, song and dance of the region and the other art forms that relate to these disciplines, such as story-telling, Mumming and other manifestations of folk custom and tradition.

The Arts Council supports the traditional arts through its project and core funding programmes and continues to help organisations, individual practitioners and small community groups to preserve, promote and celebrate the traditional arts of Northern Ireland.

It is essential for the success of the current traditional arts infrastructure that we promote and encourage collaboration, exchanges and partnerships between artists, groups and organisations. The future development of the traditional arts sector will ultimately depend on positive representation of the art form among young people. The Council will continue to encourage initiatives that generate awareness of the traditional arts within the formal education sector.

The Council is working with the traditional arts sector in developing ways of bringing the Traditional Arts to a wider audience and improving access to the art form through performance, educational and information-based projects.

As traditional artists in Northern Ireland are continuing to develop artistically and professionally, the Council will raise awareness of funding opportunities among organisations and individuals and promote the professional development of the artist at home and abroad.”

In addition, the Council’s stated funding objectives are to:

- Develop innovative ways of bringing traditional music, song and dance to new audiences and venues and retain and diversify existing audiences;
- Raise the professionalism of traditional artists by promoting mentoring, networking and other professional development;

- Increase collaboration, exchange and partnerships between traditional artists and groups and organisations;
- Resource interest in the traditional arts within the formal education sector;
- Develop educational bursaries for traditional musicians, singers and dancers and design traditional musician residencies in schools; and
- Ensure Northern Ireland's traditional arts are showcased in Northern Ireland and internationally.

Current initiatives are noted as:

- Consulting with advisory panels when formulating policy and planning traditional arts projects.
- Funding a wide range of activities, through both revenue and lottery resources which are aimed at raising awareness and promoting critical debate and community participation.
- Production of a DVD-Rom on the traditional arts in the education sector.
- Funding individuals seeking to develop their artistic and professional practice through the Support for the Individual Artist Programme.
- Providing governance training to traditional arts clients.

Appendix 6.7

Music tuition projects funded by the Ulster-Scots Agency for 2012 (information reproduced by kind permission of the Ulster-Scots Agency)

MUSIC TUITION 2012				
Bands				
Name	Title	Funded Start Date	Funded End Date	Actual No of Students
Aghalee Young Volunteer Flute Band	Flute & Drum Tuition	02/02/2012	14/06/2012	16
Aghyaran Accordion Band	Accordion & Drums	06/02/2012	09/07/2012	13
Allistragh Flute Band	Flute & Drums	07/02/2012	23/10/2012	16
Articlave Flute Band	Flute & Drum Tuition	06/02/2012	18/06/2012	12
Aughagaskin Flute Band	Flute Tuition	07/02/2012	26/06/2012	19
Augharan Pipe Band	Piping & Drumming	06/02/2012	25/06/2012	14
Augharonan Pipe Band	Piping & drumming	13/02/2012	16/07/2012	23
Ballinrees Pipe Band	Pipe & Drum	07/02/2012	26/06/2012	16
Ballinteer Flute Band	Drums & Flutes	13/02/2012	10/09/2012	20
Ballintoy Accordion Band	Accordion & Drumming Tuition	16/04/2012	03/09/2012	22
Ballyboley Pipe Band	Scottish Highland Piping & Drumming Programme	03/02/2012	22/06/2012	24
Ballybriest Pipe Band	Piping & Drumming	06/02/2012	29/10/2012	14
Ballyhalbert Flute Band	Flute & Drum	08/02/2012	27/06/2012	13
Ballykeel Loyal Sons of Ulster Flute Band	Flute & Drum	06/02/2012	02/07/2012	16
Ballylone Concert Flute Band	Flute & Drum Tuition	02/02/2012	14/06/2012	25
Ballymacarrett Defenders Flute Band	Flute, Piccolo & Drum	07/02/2012	28/06/2012	17
Ballymacannelly Sons of Conquerors FB	Flute & Drum	06/02/2012	26/06/2012	18
Ballymena Corps of Drums	Flute & Drum Tuition	06/02/2012	25/06/2012	14
Ballynahinch Protestant Boys Flute Band	Flute & Drum	08/02/2012	20/06/2012	18
Ballyquin Flute Band	Flute & Drum Tuition	06/02/2012	25/06/2012	13
Ballywillan Flute Band	Flute & Drum	07/02/2012	26/06/2012	14
Battlehill Pipe Band	Bagpiping & Drumming Tuition	07/03/2012	15/08/2012	22
Bellaghy Pipe Band	Scottish Piping & Drumming Tuition	02/02/2012	21/06/2012	24
Benburb Memorial Pipe Band	Piping & Drumming	13/02/2012	29/10/2012	16
Benraw Highland Pipe Band	Pipe & Drum Tuition	01/02/2012	13/06/2012	13
Benvariden Flute Band	Flute & Drum	06/02/2012	17/10/2012	13
Blackhill Accordion Band	Accordion & Drums	08/02/2012	27/06/2012	14
Blacksessiagh Coronation Accordion Band	School of Music 2012	08/02/2012	11/07/2012	11
Blair Memorial Flute Band	Flute & Drum	06/02/2012	18/06/2012	30
Blossomhill Pipe Band	Pipe & Drum Tuition	02/02/2012	14/06/2012	7
Bready Ulster Scots Pipe Band	Pipe & Drum Tuition	01/02/2012	13/06/2012	20
Brookeborough Flute Band	Musical Tuition Project 2012	03/02/2012	25/05/2012	20

Broughshane & District Pipe Band	Piping & Drumming	06/02/2012	09/07/2012	13
Bruces' True Blues Accordion Band	Accordion & Drum Tuition	02/02/2012	21/06/2012	13
Brunswick Accordion Band	Accordion Classes	07/02/2012	28/06/2012	8
Burntollet Sons of Ulster Flute Band	Flute & Drums	07/02/2012	24/07/2012	17
Bushside Independent Flute Band	Drumming & Fluting	06/02/2012	08/10/2012	5
Cairncastle Flute Band	Flute & Side Drum Tuition	14/05/2012	22/10/2012	29
Carnlough Flute Band	Flute & Drum Tuition	02/02/2012	21/06/2012	8
Castlegore Amateur Flute Band	Flute	07/02/2012	26/06/2012	8
Causeway Flute Band	Fluting & Drumming	06/02/2012	25/06/2012	15
Cleland Memorial Pipe Band	Cleland Piping & Drumming School	06/02/2012	28/06/2012	15
Clogher & District Pipe Band	Pipe & Drum Tuition	02/02/2012	31/05/2012	14
Clontibret Pipe Band	Pipe & Drum Tuition	02/02/2012	15/06/2012	21
Closkelt Pipe Band	Piping & Drumming	07/02/2012	27/06/2012	14
Corkley Drum Majors	Drum Major Tuition	04/02/2012	27/10/2012	13
Corkley Pipe Band	Pipe & Drum Tuition	06/02/2012	24/10/2012	15
County Armagh Drum Majors – Tandragee	Drum Major Tuition	04/02/2012	29/10/2012	14
Cowan Memorial Flute Band	Flute & Drum	06/02/2012	18/06/2012	19
Craiganeer Accordion Band	2012 Music Programme	19/03/2012	13/08/2012	15
Crozier Memorial Pipe Band	Pipe & Drum Tuition	06/02/2012	13/08/2012	18
Cullybackey Pipe Band	Cullybackey Piping and Drumming Accreditation Project	01/02/2012	27/06/2012	18
Curlough Accordion Band	Accordion & Drum Tuition	08/02/2012	04/07/2012	21
Curran Flute Band	Flute Tuition	02/02/2012	14/06/2012	10
Derryloran Flute Band	Flute & Drumming	06/02/2012	02/07/2012	15
Derryoghill Flute Band	Flute & Drum Tuition	02/02/2012	21/06/2012	22
Drum Major Trip	Drum Major Tuition	02/02/2012	14/06/2012	21
Drumaheagles Young Defenders	Flute & Drum Tuition	06/02/2012	25/06/2012	12
Drumbanagher Accordion Band	Skills Development for Young People	06/02/2012	15/10/2012	10
Drumderg Flute Band	Flute & Drum	06/02/2012	18/06/2012	14
Drumlough Highland Pipe Band	Pipe & Drum Tuition	07/02/2012	27/06/2012	25
Drumlough Pipe Band	Drumlough's Tuition Programme 2012	06/02/2012	18/06/2012	18
Drumquin Pipe Band	Pipe & Drum Tuition	06/02/2012	09/04/2012	23
Dunaghy Flute Band	Flute & Drum Tuition	01/02/2012	13/06/2012	20
Dungiven Flute Band	Drum & Flute	07/02/2012	26/06/2012	25
Dunloy Accordion Band	Accordion & Drums	06/02/2012	25/06/2012	12
Dunmurry Protestant Boys Flute Band	Drum & Flute	13/02/2012	16/07/2012	8
Eden Accordion Band	Drums & Accordion	06/02/2012	25/06/2012	16
Edenderry Pipe Band	Piping	07/02/2012	18/09/2012	6
Edenmore Flute Band	Flute & Drum Tuition	06/02/2012	25/06/2012	14
Edentilone Pipe Band	Pipe & Drum	07/02/2012	26/06/2012	20

Enniskillen Fusiliers Flute Band	Flute & Drum	07/02/2012	03/07/2012	10
Finaghy True Blues	Finaghy Music School	06/02/2012	25/06/2012	5
Finnis Accordion Band	Accordion & Drum Tuition	02/02/2012	21/06/2012	15
Garryduff Flute Band	Flute & Drum Tuition	02/02/2012	21/06/2012	15
Garvagh Pipe Band	Pipes & Drums	01/02/2012	19/06/2012	30
Gertrude Star Flute Band	Flute & Drum	06/02/2012	25/06/2012	16
Gillygooley Pipe Band	Piping & Drumming	07/02/2012	20/06/2012	13
Glassmullagh Accordion Band	Accordion	15/02/2012	27/06/2012	6
Gleenkeen Fife & Drum Band	Flute & Drum Tuition	01/02/2012	13/06/2012	15
Grallagh Part-Flute Band	Rathfriland & District Musical Workshop 2012	23/02/2012	05/07/2012	21
Gransha Pipe Band	Pipe & Drum Tuition	06/02/2012	25/06/2012	7
Harry Ferguson Memorial Pipe Band	Harry Ferguson Tuition Programme 2012	18/05/2012	12/10/2012	16
Killadeas Pipe Band	Killadeas Tuition	07/02/2012	22/05/2012	11
Killiclooney Pipe Band	Piping & Drumming	06/02/2012	25/06/2012	14
Killymuck Accordion Band	Accordion & Drums	07/02/2012	26/06/2012	12
Kilrea Pipe Band	Pipe & Drum Tuition	01/02/2012	13/06/2012	30
Lack Pipe Band	Piping & Drums	07/02/2012	26/06/2012	18
Laganvalley Flute Band	Laganvalley Music School	06/02/2012	18/06/2012	10
Legananny Accordion Band	Accordion & Drum Tuition 2012	07/03/2012	08/08/2012	17
Lisburn Fusiliers Flute Band	Tuition Bb Flute and Drum	21/02/2012	03/07/2012	20
Lislaird Pipe Band	Pipes & Drum Tuition	06/02/2012	25/06/2012	7
Macosquin First Flute Band	Flute & Drum Tuition	01/02/2012	20/06/2012	15
Maghera Sons of William Flute Band	Flute & Drum	02/02/2012	14/06/2012	10
Magheraboy Flute Band	Flute & Drum	07/02/2012	10/07/2012	23
Magheraglass Flute Band	Flute & Drum Tuition	06/02/2012	02/07/2012	13
Maguiresbridge Pipe Band	Piping & Drumming	06/02/2012	19/06/2012	18
Manorcunningham Pipe Band	Drumming & Piping	02/02/2012	14/06/2012	11
Marlacoo Pipe Band	Promoting US Music in the Marlacoo Area 2012 (Pipe & Drum)	01/02/2012	13/06/2012	11
Matt Boyd Memorial Pomeroy Pipe Band	Pipe & Drums	07/02/2012	26/06/2012	20
McDonald Memorial Pipe Band	Piping & Drumming Tuition	06/02/2012	09/07/2012	22
Millars Hill Accordion Band	Accordion & Drums	07/02/2012	21/08/2012	10
Milltown Accordion Band	Portglenone Ulster Scots Accordion & Drum Tuition	02/02/2012	25/10/2012	26
Montober Flute Band	Flute & Drum	07/02/2012	19/06/2012	22
Mosside Rising Sons of Ulster Accordion Band	Accordion & Drums	06/02/2012	25/06/2012	15
Mountfield Pipe Band	Pipes & Drum Tuition	01/02/2012	27/06/2012	24
Moybrone Pipe Band	Pipe & Drum Tuition	03/02/2012	22/06/2012	6
Mullaghy Flute Band	Flute & Drum Tuition	01/02/2012	13/06/2012	14
Mullinagoagh Pipe Band	Drumming & Piping	02/02/2012	28/06/2012	15

Newtownards Melody Flute Band	Drum & Flute	07/02/2011	29/06/2011	20
Newtownstewart Flute Band (Red Hand Defenders)	Stewarts Castle Tuition 2012 - Flute & Drum	02/02/2012	14/06/2012	38
North Down First Flute Band	Flute & Drum	07/02/2012	19/06/2012	18
North Fermanagh Young Defenders Flute Band	Flute & Drum	07/02/2012	19/06/2012	14
Omagh Protestant Boys Melody Flute Band	Drum, Flute & Piccolo	08/02/2012	21/06/2012	15
O'Neill Pipe Band	Pipe & Drum Tuition	03/02/2012	12/10/2012	25
Orangefield Flute Band	Flute & Drum	06/02/2012	25/06/2012	28
Plumbridge Brien Boru Pipe Band	Piping & Drumming	08/02/2012	20/06/2012	14
Pollee Temperance Accordion Band	Accordion & Drumming Tuition	12/04/2012	30/08/2012	12
Portaferry Accordion Band	Drum & Accordion	07/02/2012	03/07/2012	24
Pride of Ardoyne Flute Band	Flute & Drum Tuition	02/02/2012	14/06/2012	16
Pride of the Hill Flute Band, Rathfriland	Flute & Drum Tuition	06/02/2012	02/07/2012	12
Pride of the Maine Flute Band	Flute & Drum Tuition	06/02/2012	02/07/2012	15
Pride of the Park Flute Band	Flute & Drum Musical Tuition	06/02/2012	25/06/2012	16
Red Hand Defenders Auld Boys Flute Band	Flute & Drumming	14/02/2012	10/07/2012	10
Salterstown Flute Band	Flute	06/02/2012	25/02/2012	13
Sergeant Walker Memorial Pipe Band	Pipe & Drum Tuition	02/02/2012	14/06/2012	16
Seskanore Pipe Band	Bagpipe Tuition	06/02/2012	25/06/2012	5
Sinclair Memorial Pipe Band	Pipes & Drum Tuition	01/02/2012	20/06/2012	13
Sir George White Memorial Flute Band	Flute & Drum	07/02/2012	26/06/2012	28
Skeogh Flute Band	Flute & Drum Tuition	06/02/2012	25/06/2012	13
Sons of Kai Flute Band	Flute & Drum Tuition	06/02/2012	02/07/2012	14
St Patrick's Pipe Band	Piping & Drumming	06/02/2012	25/06/2012	15
Star of the Bann Castleroe	Flutes & Drums	06/02/2012	25/06/2012	18
Star of the Roe Flute Band	Drum & Flute	09/02/2012	28/06/2012	12
Steeple Defenders Flute Band	Flute & Drum Tuition	06/02/2012	16/07/2012	20
Steeple Veterans Flute Band	Flute & Drum	07/02/2012	03/07/2012	8
Strawhill Voluntary Independent Pipe Band	Youth Tuition Programme	01/02/2012	13/06/2012	4
Stronge Memorial, Lisnafeedy Accordion Band	Stronge Memorial Tuition	02/02/2012	05/07/2011	14
Stronge Memorial, Lisnafeedy Accordion Band	Accordion & Drums	04/02/2012	30/06/2012	16
Stronge Memorial, Lisnafeedy Accordion Band	Stronge Memorial Lambegs	05/04/2012	07/06/2012	22
Tamlaghtmore Flute Band	Flute & Drums	07/02/2012	26/06/2012	13
Thiepval Memorial Pipe Band	Pipes/Drums 2012	07/02/2012	29/05/2012	18
Tievemore Pipe Band	Tuition Tievemore Pipe Band	04/02/2012	02/06/2012	6
Tobermore Loyal Flute Band	Flutes & Drumming	06/02/2012	25/06/2012	23
Topp Star of the North Pipe Band	Pipe & Side Drum Tuition	01/02/2012	13/06/2012	15
Trench Memorial Flute Band	Flute & Drum	07/02/2012	26/06/2012	27
Trillick Pipe Band	Musical Learning Programme	02/02/2012	21/06/2012	5

Tullylagan Pipe Band	Piping & Drumming School	03/02/2012	22/06/2012	24
Tullylagan Pipe Band	Drum Majoring School	04/02/2012	21/06/2012	10
W J Armstrong Memorial Pipe Band	Piping & Drumming	06/02/2012	16/07/2012	9
Waringsford Pipe Band	Piping & Drumming Tuition	06/02/2012	25/06/2012	16
William King Memorial Flute Band, Londonderry	Bb Flute & Drum Course Tuition	02/02/2012	14/06/2012	14
WM Strain WM Lightbody Memorial Flute Band	Flute & Drum	06/02/2012	28/06/2012	20
			Total	2442
Voluntary/Community Groups				
Name	Title	Funded Start Date	Funded End Date	Actual No of Students
Coleraine Festival Committee	Lambeg & Fife Tuition	01/02/2012	20/06/2012	14
Bendocragh & District Community Association	Fife & Lambeg Drum Tuition	01/02/2012	20/06/2012	14
Maghera Musical Appreciation Society	Fife & Lambeg Rhythms	01/02/2012	13/06/2012	14
Loughinsholin Cultural Music Group	Promotion of Ulster Scots Accordion	01/02/2012	27/06/2012	7
Cranny Cultural & Community Group	Highland Piping & Drumming Tuition	02/02/2012	14/06/2012	17
Sticks of Fire Cultural Drumming & Music Group	Snare Drumming Tuition	02/02/2012	05/04/2012	11
Clough Fife & Drum Club	Fife & Drum Tuition	02/02/2012	21/06/2012	21
Marlagh Education & Cultural Group	Lambeg Drumming & Fife	02/02/2012	14/06/2012	13
Caddy & District Community Group	Fife & Drum Tuition	02/02/2012	21/06/2012	21
Ballycraigy Auld Boys Musical Association	Ballycraigy Auld Boys Musical Tuition	02/02/2012	28/06/2012	25
Bann Valley Community Association	Ulster Scots Violin & Tin Whistle Tuition	04/02/2012	23/06/2012	21
Moyné Ulster Scots Association	Piping & Drumming	04/02/2012	27/10/2012	16
Laganvillage Drum & Fife School	Drumming & Fife Tuition	04/02/2012	27/05/2012	19
Aghanloo Flute Band (656)	Flute & Drum Tuition	06/02/2012	02/07/2012	16
Fifes & Drums Musical & Historical Society	Flute & Drum	06/02/2012	25/06/2012	14
Kingshill Community Development Association	Drumming Tuition	06/02/2012	26/03/2012	8
Downshire Ulster-Scots Society	Flute & Drum Tuition	06/02/2012	25/06/2012	17
East Donegal Ulster Scots Association	Fiddle	06/02/2012	25/02/2012	12
Ballymageough Rural Development Association	Ulster Scots Musical Tuition	06/02/2012	25/06/2012	16
Quilly Youth Together	Flute & Drum Tuition	06/02/2012	25/06/2011	18
25th Belfast Company The Boys Brigade	Pipes & Drums	06/02/2012	29/10/2012	16
Kingdom of Dalriada Ulster Scots Society	Piping & Drumming	06/02/2012	02/07/2012	15
MPDA	Flute & Drumming	06/02/2012	25/06/2012	18
Ballyvea Rural Development Association	Flute & Snare Drum	06/02/2012	08/10/2012	15
Loughries Historical Society	Fife & Lambeg Drum Tuition	06/02/2012	25/06/2012	25

Ballysally Culture, Heritage & Development Group	Flute & Drum Tuition	07/02/2012	26/06/2012	14
Hallidays Bridge Cultural Society	Lambeg Drum	07/02/2011	26/06/2011	9
Kingdom of Dalriada Ulster Scots Society	Tin Whistle Tuition	07/02/2012	16/06/2012	7
Ardinariff Historical & Cultural Society	Fiddle	07/02/2012	26/06/2012	10
The Warren Cultural & Education Society	Fife & Drum Tuition	07/02/2012	09/07/2012	10
Dollingstown Ulster Scots Culture & Heritage Society	Flute & Drums	07/02/2012	26/06/2012	26
Kingdom of Dalriada Ulster Scots Society	Fiddle Tuition	07/02/2012	26/06/2012	9
Lislea Lambeg Drumming Club	Drumming	07/02/2012	04/09/2012	8
Fews Community Association, Newtownhamilton	Piping & Drumming	07/02/2012	19/06/2012	14
ARMOY Auld Boys Musical Association	Fife & Lambeg Drum Tuition	08/02/2012	27/06/2012	18
Drumnavaddy Rural Association	Drumnavaddy Fife Tuition	08/02/2012	11/04/2012	5
Schomberg Folk Orchestra	Fiddle Tuition	08/02/2012	19/09/2012	7
Kilmore Community Development Association	Fife & Lambeg Drum Tuition	09/02/2012	28/06/2012	19
Mourne Valley Cultural Association	Piping & Drumming	09/02/2012	21/06/2012	13
Hartford Community Development & Cultural Association	Bagpipe Tuition	09/02/2012	25/10/2012	5
Muckamore Cultural Music Society	Flute & Drum	09/02/2012	21/06/2012	12
Duncairn Ulster Scots Society	Drumming	10/02/2012	29/06/2012	10
Mullintur Ulster Scots Improvement Committee	Flute & Drum	14/02/2012	03/07/2012	15
Sandholes Community Group	Accordion & Drumming	14/02/2012	04/07/2012	19
Halfpenny Gate Cultural Society	Lambeg Drum Class	21/02/2012	10/07/2012	10
Drumnaleg Community Association	Lambeg Drum Class	23/02/2012	05/07/2012	20
Curley Rural Community Association	Accordion & Drum Tuition	28/02/2012	10/07/2012	12
Kingdom of Dalriada Ulster Scots Society	Fife & Drum Tuition	03/03/2012	15/09/2012	13
Broomhedge Ulster Scots Society	Lambeg Drumming Musical Tuition	03/03/2012	19/05/2012	23
Mounthill Drumming & Fife Club	Lambeg Drumming & Fife	02/04/2012	21/08/2012	13
Dollingstown Ulster Scots Culture & Heritage Society	Lambeg Drum Tuition	05/04/2012	21/06/2012	18
Sterritt Memorial Ulster Scots Society & Drumming Club	Banbridge Lambeg Drumming Tuition 2012	12/04/2012	14/06/2012	10
Drumnavaddy Rural Association	Drumnavaddy Lambeg Drumming Tuition	02/05/2012	04/07/2012	17
Ballymaconnelly Renewal Group	Fife & Lambeg Drumming Tuition	03/05/2012	23/08/2012	21
Moyasset Heritage & Cultural Society	Lambeg Drumming	08/05/2012	10/07/2012	9
			Total	799

Republic of Ireland				
Name	Title	Funded Start Date	Funded End Date	Actual No of Students
Killyfargue Pipe Band	Pipe & Drum Tuition	02/02/2012	28/06/2012	16
Billyhill Accordion Band	Accordion & Drum Tuition	04/02/2012	30/06/2012	21
Drum Accordion Band	Accordion Tuition	04/02/2012	14/04/2012	12
Raphoe Pipe Band	Piping & Drumming	09/02/2011	21/06/2011	20
			Total	69
Estimated total number of participants in music funded tuition programmes in 2012				3310

Appendix 6.8

Flagship Status – The Londonderry Parade, 2013

The following is taken from the Grand Lodge website:

<http://www.grandorangelodge.co.uk/news.aspx?id=100053>

“THE UK City of Culture for 2013 will host a flagship Twelfth demonstration in July, the Orange Order has confirmed.

The Twelfth in Londonderry has been chosen – in this a showcase year for the Maiden City – to provide an enhanced cultural experience as part of the biggest annual festival in Northern Ireland.

Londonderry will stage one of 18 demonstrations planned across the Province on July 12, all of which follow the traditional Rossnowlagh parade held in the Republic on the preceding weekend.

A number of events – including an educational production for schoolchildren and lecture series – are also planned in the run-up to the Londonderry parade, promoting and highlighting the long established Orange culture which forms an integral part of the heritage of the North West.

Orange Order Director of Services, Dr David Hume, said: “We are delighted that Londonderry will be the flagship tourist Twelfth of 2013 in what is a very special year for the city. The fact that this will be the only flagship of 2013 highlights the importance which the Grange Orange Lodge of Ireland places on the UK City of Culture status which has been accorded to Londonderry and Northern Ireland.

“The organisers of the Twelfth in Londonderry are offering a varied festival and their demonstration takes place in one of the most historic venues in Ulster.

“We are encouraging the Orange Twelfth hosts who will be trained to act as ambassadors for the event on the day to engage with local hoteliers and those involved in the tourist industry. We look forward to providing a training package for those who have agreed to be hosts.”

He added: “Twelfth flagship status places a great onus on the organisers of a particular Twelfth and we have every confidence that the officers and members of the City Grand Lodge in Londonderry will provide a fantastic event and wish them well in their planning.”

Tourism Minister Arlene Foster said: “The Grand Orange Lodge of Ireland’s announcement today that it is to host its flagship Twelfth demonstration in Londonderry as part of the UK City of Culture programme is welcome news.

“This year offers unprecedented opportunities for tourism in the North West and I have no doubt that the flagship Twelfth demonstration will attract a large number of visitors to Londonderry. The flagship concept focuses on broadening the appeal of parades to attract a tourism audience and I know those involved in the demonstration will provide a varied and vibrant programme of events for visitors to enjoy.”

Appendix 6.9

Extracts from the findings of the Arts Council of Northern Ireland 2004 report (*The Arts of Irish and Ulster Scots*, ACNI 2004)

Within a SWOT analysis, the audit recognised a series of **strengths** and **opportunities** regarding the Ulster-Scots arts (music-specific items in bold):

Strengths
Participation in marching bands
Royal Scottish Pipe Band Association competitions and Piping and Drumming School – part of a worldwide network
World class quality of Northern Ireland pipe bands
Ulster-Scots Academy and focus on language re-development and learning
Pattern of grassroots-led development to date in both community and art form areas
History and the Ulster-Scots/Scotch-Irish
Diaspora in the USA in particular with strong academic research there
Significant native Ulster-Scots speaking population in core Ulster-Scots areas
New dedicated source of funding in the Ulster-Scots Agency
Flute Band World Championships always held in Belfast
Community wants to learn its history and to develop clear views of its identity
Ulster-Scots is perceived as offering a strong identity platform where other definitions of identity no longer stack up for many
Developing interest in drama for its cultural underpinning
Ulster-Scots Folk Orchestra provides entertainment opportunities and shows what can be done to develop interest in Ulster-Scots traditional music
Opportunities
Highland Dance has potential to create new leisure pastime (mainly) for young girls and draws them and their families into the Ulster-Scots world – the competition circuit is good for improving performance
Ulster-Scots Heritage Council as a co-ordinating body offers the opportunity to create one sectorial development plan
Ulster-Scots fiddling style has survived in east Down, and offers the opportunity to define style and repertoire and can form base for redevelopment / expansion of Ulster-Scots traditional music
Research in Scotland into Scottish culture and courses at the Royal Conservatoire of Scotland offer support opportunities for Ulster-Scots
Pipe band world offers potential

The audit identified four **principal issues**:

1. The provision of resources: funding, facilities and full-time staff;
2. Marginalisation and questioning of the legitimacy of Ulster-Scots culture resulting in low self-esteem;
3. Recruiting and maintaining the involvement of young people; and
4. Meeting training and tuition needs.

And it also outlined three sets of priorities for action:

Activity Development Priorities
Priority 1 Musical concerts & recitals
Priority 2 Musical instrument tuition
Priority 3 Community development
Priority 4 Social gatherings
Priority 5 Traditional dance classes
Priority 6 Ulster-Scots language, Publishing
Priority 8 Drama/plays
Priority 9 Traditional dance performances

General Development Priorities
Priority 1 Raising awareness
Priority 2 Expanding teaching
Priority 3 More events
Priority 4 Funding, Facilities, Community development, Developments in education, Festivals, Youth activities

Artform Priorities
Highland Dance
Teacher development programme
Develop PE teachers' understanding of relevance of Highland Dance to community
Priority within National Dance on PE curriculum
Scottish Country Dance
Develop ability of musicians to play for dances
Attract the participation of younger people
Ulster Square and Round Dance
Urgent need to annotate the dances
Match tunes to dances and list/write down/record
Develop teachers' knowledge and understanding of dances
Dance "demonstration team" for festivals
Introduce dances to young people through classes
Bands
Development worker for pipe band movement
Establish music school for melody flute bands
Masterclasses
General Music and Song
Definition project – historical/musicological research into repertoire, instrumentation and style
Development of instrumental teaching project

Need for a major event
Publication of music and song books and collections

Following receipt of the study by its commissioners, a consultation was undertaken to generate feedback on its findings and to develop its recommendations for action. The conclusion of the consultation included, within a wider set, the following music-specific recommendations:

Music

- Investment in research to create a body of knowledge as to what constitutes Ulster-Scots arts should be supported on an art form specific basis.
- Support is required from the Arts Council of Northern Ireland for a research project to define Ulster-Scots traditional music in terms of style and repertoire from which a teaching scheme and infrastructure can be developed.
- More small music events.

Bands

Practical support, in the shape of funding, full-time administrator posts and support with training and skills development is required to:

- Raise standards of performance and musicality in the flute band sector.
- Maximise the benefits to Northern Ireland and to the pipe band sector offered by the audience-drawing power of pipe band competitions.
- Sustain the pipe band sector by attracting new players and assisting bands to continue with the improvement in performance standards that has been a notable feature of the sector in Northern Ireland over recent years.
- Support the development of new forms of activity / presentation within the pipe band sector, which will facilitate development of a wider engagement with the audience and potential players.

Dance

Dance offers a significant opportunity for increased public engagement across the age groups. Support is required to:

- Train more teachers so that more classes can be offered in more places.
- Train musicians to play at country dance classes and events.
- Gain acceptance of both Highland and Scottish Country dance as a suitable activity for children and young people in schools.
- Support teachers and give them confidence to bring Scottish Country dance on board.
- Ensure equality of access to Highland Dance by addressing the problems of providing development support for groups located in rural areas.
- Ensure the survival of the Ulster square and round dances by establishing a project to record and annotate them, record and write down the music that is suitable for the individual dances and ensure that the style of playing that exemplifies and differentiates these dances as Ulster-Scots is recorded.